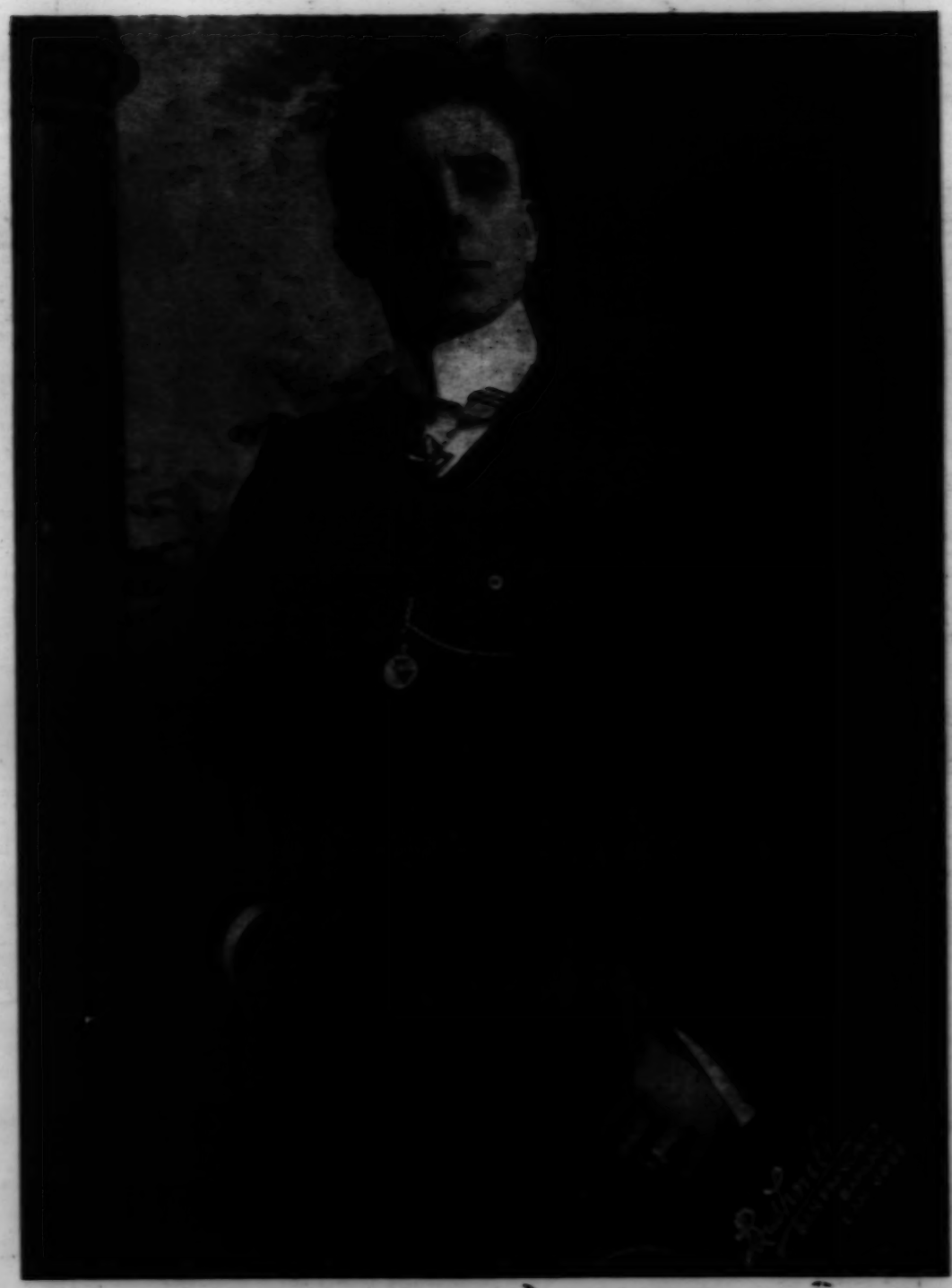
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVI., NO. 1193. NEW YORK: SATURDAY, NOVEMBER 2, 1901. PRICE TEN CENTS



E. LAURENCE LEE.

B.K.

THE MATINEE GIRL.

The swell pipe organ stop in comedy is being worked like a mine this season by every comedian that ever brought a laugh to tear worn eyes.

I shouldn't be a bit surprised to hear Mr. Weber and Mr. Fields giving us the tremolo quiver in their voices in their endeavor to grip the hearts of their auditors with a dainty little touch of misery.

In fact, Mr. Weber comes dangerously near it in De Fleurisy, when he appears without his wonderful chest development, looking strangely sad, made up as though he were in a problem play.

I heard a man saying: "That's really artistic work that Weber's doing!" And I groaned. Is there nothing, then, to be left us of the tearless smile? I heard a baby crow in a minor key the other day. The monkey no longer travels with the organ grinder, and, as for the organs themselves, they are giving us Cavalleria in rag time!

I can recollect when Nat Goodwin gave us the first threat of his intention to be pathetic. It was in A Gold Mine or else A Gilded Fool. Now don't bother to write me which. It was some play with lots of this actor's best work in it, and at the curtain ending the second act he stood there ruined in fortune, thrown over by his sweetheart with a rose from her hair in his hand.

He said a few words that really didn't matter. It was the wonderful change in his face, his pose, his voice that made the impression. His arm dropped lifelessly; his fingers clutched the rose, and the leaves fell in a shower to the stage.

It was very pretty. Those things always are on the stage. In real life if a man begins to sentimentalize over a rose we tell him to run away. But Goodwin might be able to do it in real life, perhaps.

But in the play, our hearts leaped out to the hero chappie, and we felt it was a privilege to live in the same world with a good actor.

It is funny that in real life, when you are experiencing actual joys and sorrows, you rarely realize the beauty of it all.

When you are happy you are too gay to be esthetic, and when you are suffering you simply have to brace up and live through it. You don't have time for analysis.

But when you see a human emotion cleverly and artistically portrayed, I tell you it comes nearer heaven than any plan of moony bliss that was ever outlined on a Christmas card.

Which of us yearns to flap his wings and coo? No. Life is the gorgeous reality, and we never realize the beauty of a dream until we wake to earthly consciousness.

Daniel Daly is the last one to give us just a fleeting glimpse of the pathos that he has concealed about him when he sings a little song with Virginia Earle in The New Yorkers.

"If I Should Say Good-By, Little Girl," is the theme of the song, and Miss Earle, after a verse in which the sob in Daly's voice is heard plainly all over the orchestra, replies chirpingly: "If I Should Say Good-by, Little Boy."

It all ends in one of those near-kisses that Mr. Daly has invented and copyrighted. But it is very pretty, and it suggests that this comedian is capable of some fine Italian effects that we have not yet had from him.

He'll have to do something more than merely being tall and thin, now that we have seen him in this little song.

We all know how he sings. It's the Dundreariest monotone that ever oozed from a human throat, but in this song he somehow suggests that he is going—going-Away—to that mysterious land that may be—heaven or Hoboken, but it really doesn't matter so long as it isn't here.

It is very fetching, and Virginia Earle is as ravissante temperamentally, as ever, even though she be dominated by her wonderful pompadour—a new and magnificent one, costly, no doubt, but too much for the money.

I've always been carried away by Miss Earle's naive little way, by her good dancing, and her way of managing skirts.

She never seems to have to make eyes at the audience in order to win them! She is one of those rare girls who only has to smile, and she seems to be saying: "Well, I'm here! That's enough isn't it?"

But her hair is so dominant in this new part that you feel that the plot hinges on it somehow, and that as a climax she'll find the stolen will under its wild waves.

But now it's up to Mr. Daly as a sure-enough star to show us the sort of talent that ought to go with the wind-pipe organ stop in the voice.

There's a lot in a voice. Fay Templeton has a few hoarse throaty notes that she turns on when she calls on some imaginary person to come out in the moonlight that are something more than mere music. They are compelling.

A voice like that has to be lived up to. And now that Daly has let us hear the soul throb in his farewells, he must be more than funny. He must be "Daniel" now.

He must do something more than tangle his legs in his spine and talk slow. He must be somebody else for at least one act.

There are few human beings so fascinating that they can hold an audience for three acts just being natural. Gabriel himself would have to give up the horn, and give us a banjo or bones exhibit after two acts of his specialty.

Versatility is one of the most necessary equipments in an actor's outfit. The rut is as fatal on the stage as it is elsewhere.

Art ought to be like golf. Up hill and down dale, through mud and over mound, skimming the surface easily for long distances, and, again, ripping up great reefs of the turf and with long aimless wanderings in search—of something that you will recognize when you find—to swat it gayly on its way—keeping your eye on it—when you can.

The Little Duchess was described as very improper, so, of course, we all thronged to the Casino to be shocked.

When one talks of Miss Held being improper it always seems to suggest the devilishness of a kitten with a blue bow on its neck.

Bigelow, of course, is always improper. There is something nude about his bald head, and he ought to study repression in his methods.

He gets laughter enough out of an audience to compensate him for the queer clothes he has to wear and for those he hasn't to wear, and is happy no doubt. He hasn't begun to show us the pathos of it all as yet.

But no doubt he will, in time. And then he will tone down his exuberance with an exquisite tinge of sadness.

I've heard people rave over him, though, so one mere matinee girl's opinion will not prove a killing blow to his ambitions.

The gowns of the girls in The Little Duchess company are dreams of cut and fit and color. In the first act the coloring of the bathing dresses and cloaks melts into a picture that is as grateful to the eye as a water color full of faint Japanese tintings.

In another scene, where the modern frocks are clustered about Miss Held in her wonderful clinging robe, there is a discord and a clash that you can hear way off back of the orchestra. The same eye that planned the one effect ought to perceive the other.

In the bathing scene some of the girls wear odd little silk trousers, untrimmed, that reach just above the knee under their skirts. Others don't.

"I wonder why it is?" said another matinee girl to me. "Do you think it is an excess of modesty on the part of the girls who have 'em on?"

I gave it up.

De Koven's music only suggests him in spots through The Little Duchess. It suggests everybody else nearly. It is just as though he were trying to be popular. When a man starts to write the music for an opera or a burlesque nowadays he pins up one warning in his study: "Don't Be Too Good."

There is one pretty Violet song, sung at Miss Held by a new Cyril Scottish tenor, who has a good voice and a good method.

There is another voice heard in the darkness of one scene, the song, "Sweet Salome." It is sung by Joseph Welsh, who was first discovered in the Florodora Sextet, as one of the gentle strangers.

I can't imagine why they turn out the lights when Welsh sings. It's an unkind sort of an arrangement, and I know of eight matinee girls who were bitterly disappointed because they had met him at a tea somewhere, and liked the color of his hair.

Then when he began to sing in the dark they clutched each other, and said: "That's him! Isn't he perfectly lovely!"

And when the lights flared up he was gone. It was a mysterious sort of a vanishing man act—but a new way to present a coming matinee hero.

When Miss Held puts on the blond wig that she wears in one act of The Little Duchess she demonstrates how very pretty her own mouse-colored tresses are. They make an artistic tousle about her face that gives her the look of a fifteen-year-old girl when she has a short petticoat on.

And when she frisks and opens her eyes wide she is more charming than when she undulates about in the wonderful frocks. But she makes a picture whatever she does. Being beautiful is only an incident to her. It's all in the day's work!

A bad, bold critic that the Matinee Girl knows dropped in the other day, and took her seriously to task. First, for keeping him waiting three-quarters of an hour, while I took the lead pencils out of my coiffure, powdered my brow, and put some pink on my chin.

I'm getting awfully theatrical, I go to the matinees so much, anyhow. So I entered with a smile, both arms outstretched, in greeting. This is always the way girls do on the stage when a man calls. He looked at his watch.

"Do you never have anything on when I call?" he asked, impertinently.

"Yes, I have another engagement on today," I said, easily; "I can only give you four minutes."

"Well, for Heaven's sake, stop writing such gushing things about actors! If in four minutes I can make you understand how undignified it is, I shall be doing a good work."

"My word!" said I; "why don't you look after your own stuff! It needs attention!"

"That's all right!" he said; "I'm not joking! I'm talking for your sake! Why up at the Lambs Club the other day——"

"Stop right there!" I said, rising to my feet; "I shall have to bid you good-afternoon, sir! There are some things I will not have alluded to in my presence!"

I went out of the room without looking back. I know it's effective to pause at the door and look back scornfully for a moment. But an effect like that has to be done well. And if one laughed it would spoil the whole thing!

THE MATINEE GIRL.

Photo by Byrr McIntosh, N. Y.

LOUISE MACKINTOSH AND ROBERT ROGERS.

LOUISE MACKINTOSH AND ROBERT ROGERS.

On this page of THE MIRROR appears a picture of Louise Mackintosh and Robert Rogers, players of tried and proven ability. They accept only joint engagements outside of New York city, and by careful and conscientious work together have made responsible managers more than anxious to have their services. With the exception of twenty weeks with The Purple Lady and eight weeks with The Great Ruby, Mr. and Mrs. Rogers have been in stock work, Summer and Winter, for four years. They have acted in one hundred and forty different plays.

Louise Mackintosh began her stage career in 1889 with Sol Smith Russell, with whom she originated the roles of Electra Twinkle in Bewitched and Alice Wariner in A Poor Relation. She has played everything in stock from Old Mother Prochard to Cigarette, and finds herself most at home in characters or in those dashing widows like Mrs. Lorrimer, Mrs. De Peyster, Mrs. Ives and Lady Dolly.

Robert Rogers was born in Indiana and made his professional debut in 1885 with a Western repertoire company. He was stage-manager and played Marshal Strakmen in The Prisoner of Zenda road company in 1897; played Dr. Pinchette in the Never Again road company in 1898, and was the Lord Montyghal in the Fourteenth Street Theatre production of The Great Ruby in 1900. Mr. Rogers is a comedian of the unctuous type and is at his best as Judge Knox, Hiram Green, Squire Tucker, Cattermole, Max Harkaway, Colonel Kipp, General Buckthorn, or Peter Amos Dunn. Mr. and Mrs. Rogers are this season with Jacob Litt's production of The Price of Peace.

GOSSIP OF THE TOWN.

Photo by Sarony, New York.

Nora Dunblane, whose portrait heads this column, was engaged recently by W. A. Brady to play Mrs. Herbert Woodbridge in Lovers' Lane, and has interpreted the role—a difficult one, by the way—with marked success. Miss Dunblane possesses, besides histrionic talent, good looks and an attractive personality, and though she has been in the profession but a short while, has accomplished much in the way of artistic work. She has been favored with much social attention during the tour of Lovers' Lane.

Pollard's Australian Juvenile Opera company, that will inaugurate its American tour at the Tivoli Theatre, San Francisco, under the direction of Shipman Brothers, on Nov. 4, has just closed a three weeks' engagement at Honolulu, where they are said to have broken all previous records for large business.

John G. McDowell is now in his ninth week of success with Murray and Mackey's Bon Ton Ideals. He is featured.

M. Shea has given up, it is said, the attempt to educate the people of Hamilton, Ont., to vaudeville. It is understood that the business in London, Ont., brought about this decision.

Juliette de Grignan has resigned from The Daughter of the Diamond King.

Anita Hendrie has replaced Ada Dwyer in Up York State.

Augustus Pitou completed his new romantic Irish drama for Chauncey Olcott a week ago, and on Wednesday he left for Chicago to read the play to that star. Owing to the continued success of Garrett O'Magh the new play—which has not yet been named—will be held over until next season. Mr. Olcott will produce it at the Fourteenth Street Theatre when he opens his season there next Autumn. On Jan. 27 Mr. Olcott will begin an engagement at the Fourteenth Street in Garrett O'Magh.

Edward McWade has received an offer from an English manager to produce his play, Winchester, in London next Autumn. The play will probably be put on for a run in New York soon after the holidays.

Nellie Fillmore and Julia Booth, of The Waifs of New York, went rowing on the Mississippi one day recently, when the company was playing Alton, Ill. They drifted down for some miles, and, when they started to return, found the current too strong for them. After hours of vain effort to row upstream, they were picked up, exhausted, by a passing steamer.

Two plays by Maurice Maeterlinck, called Sister Beatrice and Bluebeard, have recently been translated into English by Bernard Miall, and will shortly be published by a London firm.

J. Sheldon Landon, who was business-manager for the William Collier company last season, has been engaged by W. M. Wilkison to act in a similar capacity for Howard Gould's tour in Brother Officers.

John Davidson is at work on a version of Sapho for use by Louis Waller and his company in England.

Sir Henry Irving attended recently the performances of Weber and Fields', If I Were King at the Garden, The Forest Lovers at the Lyceum, and The Bonnie Brier Bush at the Republic.

John S. Sanford has returned to town, having completed three weeks of special advance work for Frank L. Perley's Comedians in The Chaperons. Mr. Sanford says that The Chaperons is a big hit.

The Baroness de Rhaden, at one time famous in Europe as a circus equestrienne, is reported to be blind and in poverty in Paris. She came of a wealthy family, and, after a brilliant career as a rider, she married a Russian officer. About four years ago she became partially blind, but insisted upon continuing her work in the ring. As a result of her daring she met with an accident in which her skull was fractured. She is now living in Paris with her father in actual want.

Gertrude Haynes and her choir Celestial are playing a special engagement at the Grand Opera House during this week, in the production of The Fatal Wedding.

Mrs. Fred Mower (Lutie Page) and Tiny Mower are spending a few weeks with Mr. Mower in New York.

Jessie Mae Hall had a narrow escape at New Haven recently. Just before the rise of the curtain on the fourth act of Lovers' Lane, while Miss Hall, who opens the act, was standing on a bench under the apple tree, the stage carpenter noticed a limb of the tree was hanging loosely, and in trying to secure it the limb, which was quite heavy, fell, striking Miss Hall, cutting a gash two inches long across the top of her head, and while not deep it bled profusely. The rising of the curtain was delayed long enough for the cut to be dressed, after which Miss Hall proceeded with her part of Simplicity.

The new play that Daniel Sully will produce at the end of this season under the direction of Willis E. Boyer will be called The Old Mill Stream.

Will D. Cobb and Gus Edwards are at work on a musical comedy in which Edgar Atchison-Ely will be featured.

Alfred L. Dolson has closed as press agent for Bolossy Kiralfy's Constantinople at the Teck Theatre, Buffalo, to join Happy Hooligan.

George W. Larsen, who is starring in A Hindoo Hoodoo, was presented at Mahanoy City, Pa., Oct. 17, with two large floral pieces from the local Elks and Eagles respectively. After the performance the company was banqueted by members of both orders.

Bolossy Kiralfy's Constantinople, that has been in Buffalo all Summer, will open a tour Nov. 11 in Philadelphia, going thence to Boston for a run.

While in Ottawa recently Lenore Gordon, of the Span of Life company, was invited to attend the garden party given the Duchess of York at Rideau Hall, the residence of Lord Minto, Governor-General of Canada.

David Conger, leading man, W. S. Hartley Stock, St. John, N. B.

IN OTHER CITIES.

SAN FRANCISCO.

Florodora played its third and last week at the Columbia Theatre Oct. 14-20. It has drawn well throughout the engagement, and may be pronounced one of the successes of the season. Stuart Robson will follow.

At the Alcazar the bill 14-20 was The Girl in the Barracks, a farce containing several situations so risque that they have caused considerable comment and shocked several critics. The play is by C. Krauts and H. Stobitzer, sufficient evidence that it is not French, though it is decidedly Frenchy. The girl, Liane, is played with vim by Carrie Lamont. Frank Bacon does good work as a millionaire chocolate maker, who has arrived at years of indiscretion, and Mr. Alcaz plays Paul Rolanda, the recruit, for all it is worth.

At the California Rudolph and Adolph held the boards 14-19. The two Masons in their clever German impersonations were the feature of the performance. Lottie Williams Salter was vivacious and danced well, and the others of the long cast were satisfactory. The production did good business. A Female Drummer 20-26.

The Central Theatre co. gave a very good performance of Wife for Wife 14-20. Willard Blackmore was excellent as Edward Walton, and James Corrigan made the French physician an important character. Annette Marshall was very effective as Edith Walton, and Ona Waldrop, a promising young actress, had the part of Grace Courtwright.

The Tivoli Opera House continues to present grand opera presented by a very capable co. On Monday night 14, Verdi's birthday, a selection from the works of that eminent composer was given, and during the rest of the week 15-20 Ernani alternated with the double bill of Cavalleria Rusticana and I Pagliacci.

The Grand Opera House did good business 14-20 with a new version of The Little Minister, with Laura Nelson Hall as Babbie and Herschel Mayall as Gavin Dishart. The play was well staged, but the Scotch dialect of most of the co. would puzzle "Bobbie Burns."

At the Alhambra, the Royal Italian Band played to good business all the week 14-20. It is an exceptionally good musical aggregation, directed with much skill by Sig. Giuseppe Creatore.

On Thursday afternoon 17 a performance was given at the Grand Opera House for the joint benefit of the McKinley Memorial Fund and the charity fund of the Theatrical Managers' Association. All the theatres in town contributed some of the best things on their bills. The Musicians' Union supplied the music without cost and the volunteer services of an able army of stage mechanics did much to make the benefit a success. An appreciate address was delivered by Congressman Julius Kahn. The benefit netted over $2,500.

Deep gloom has been cast over theatrical circles by the sudden death of Mark Thall, associate manager of the Alcazar and Central theatres. He was one of the most popular men on the coast, always affable, and generous to a fault. His last act was to sign a will providing for his family, his old father being especially remembered. Nearly every professional in the city attended his funeral.

E. R. CURTIS.

DETROIT.

The public was out in force on Monday evening, Oct. 21, to greet Joseph Jefferson, that veteran of comedians, who opened for a half week's stay in Rip Van Winkle, followed by The Rivals for Tuesday evening and The Cricket on the Hearth and Lend Me Five Shillings for the closing performance Wednesday night, in addition to which a matinee of Rip Van Winkle was given on Wednesday. Those who have reported Mr. Jefferson as in failing health have evidently not seen his acting this season, for some they had seen him in the same character over a third of a century ago and he was as good as ever. Mr. Jefferson must have been particularly gratified to see assembled before him such a vast number of admirers, the attendance being by far the largest of the season, every seat being occupied and a goodly number standing. He was recalled at the close of the first act and made one of his timely speeches, recalling the fact that it is about thirty-three years ago since he first made his appearance in Detroit, and at the same time thanking the audience for their appreciation and hearty support. Gretchen was a highly praiseworthy character as shown by Ffolliott Paget, who was fully up to the standard set by previous actresses in the role, and in some respects surpassed them, particularly in the earlier scenes. Von Bertchman was handled by John Jack, who has long been associated with Mr. Jefferson and who was at all times excellent. William Winter Jefferson portrayed Cochlea very satisfactorily, and Joseph Jefferson, Jr., as Heinrich Vedder was capable. Blanche Bender was charming and sympathetic as the elder Meenie, and George Denham is entitled to praise as Nick Vedder.

The audience for The Rivals was equally as large as on the first night, and a splendid presentation of the comedy was given by the whole co. The entire cast was recalled many times, and the audience would not be satisfied until Mr. Jefferson made another speech. The cast was as follows: Joseph Jefferson, Bob Acres; Sir Anthony Absolute, John Jack; Mrs. Malaprop, Miss Ffolliott Paget; David, G. W. Denham; Captain Absolute, Boyd Putnam; Lucius O'Trigger, Joseph Jefferson, Jr.; Faulkland, H. L. Keane; Lydia Languish, Georgie Mindum; Lucy, Blanche Bender, and Fag, W. W. Jefferson. The Cricket on the Hearth and Lend Me Five Shillings with Joseph Jefferson as Caleb Plummer in the former, G. W. Denham as Tackleton, Boyd Putnam as John Peerybingle, W. W. Jefferson as Edward Plummer, Georgie Mendum as Dot, Nellie Peeble as Tillie Slowboy, Jessie Sweet as May Fielding, and Mattie Geo as Mrs. Fielding, was a delightful performance. Lend Me Five Shillings received the services, in addition to Mr. Jefferson as Mr. Golightly, of John Jack as Captain Phobbs, Joseph Jefferson, Jr., as Moreland, H. L. Keane as Captain Spruce, W. W. Jefferson as Sam, Ffolliott Paget as Mrs. Captain Phobbs, and Blanche Bender as Mrs. Major Phobbs, and its situations were as side splitting as of old. The audience was very large. Otis Skinner in Francesca Da Rimini 24-26.

Shipman Brothers' presentation of Pudd'nhead Wilson, with W. S. Gill as Pudd'nhead, was the attraction at the Lyceum Theatre 21-26 and played to good houses. Mr. Gill, who, it is said, at one time or another played every male part in the play and has been with it since its first production before the public, was excellent. The part of Fezy was splendidly handled by Louise Rinier, and Elmer Buffham was very good as Tom Driscoll. Chambers showed careful study as interpreted by W. F. Gaskell. Others worthy of mention are Edwin Nabod as York Driscoll, H. Augustus Hase as Pembroke, Dickie Delare as Aunt Patsy, Cuba May Niblo as Rowey, and Clarence De Wolf as Deacon Jasper. William Galvin, William Yule and Perry Ward as the Wise Men of Dawson, and Edward and Harold Selman as the twins. The Evil Eye 27-2.

Whitney Opera House had for its attraction 21-26 For Her Sake, that was well received by crowded houses. Frederick Montague in the role of Prince Vladimir, besides proving an actor of much ability, made a pleasing figure. Grigorovitch, the police spy, as assumed by W. F. Jones, was an intense and forceful character. George Henson as the Lieutenant of the Russian Army is the only other member of the co. that was here last season. Chumley was well played by Albert Livingstone, and Olga Petroff by Ella Hurt was a very pathetic portrayal. The balance of the cast and the scenery was very good. In a Woman's Power 27-2.

A. FRANCIS.

MONTREAL.

E. S. Willard opened at the Academy Oct. 21 to a good house in his new play, The Cardinal, by Louis Napoleon Parker. Mr. Parker has written a play to which the much abused term "great" may be fairly applied. The story is simple and direct, there are no side issues or counter plots, but the interest begins with the first act, deepens in the second and thereafter is intense to the end. The story in brief is as follows: Giuliano, a younger brother of Cardinal Giovani di Medici, is in love with Fiilberta, the daughter of a rich Roman merchant, and the Cardinal's rival, as an art collector. The young lover asks his powerful brother to intercede for him. The Cardinal does so, and the father consents. Andrea Strozzi, a Florentine outlaw, is also in love with Fiilberta, and he proposes for her hand. Chief, her father, refuses him, and in his anger the Florentine murders him. The murder done, Strozzi goes at once to the Cardinal, and confesses his sin. Meanwhile Giuliano, while standing under his sweetheart's window, sees the body of the murdered man brought home. He gives the alarm and the bearers flee. The house is then aroused and Giuliano is found with the body, suspected of the crime, and arrested. The one man who could clear him of the deed, besides the actual murderer, is his brother, and his lips are sealed by the confessional. The Cardinal appeals in vain to the murderer to do justice, he only laughs at him, however. In his eagerness to gain Fiilberta for his wife, and unaware to her, to the Cardinal's presence, some damaging admissions; acting on these that are not included in the confessional, the Cardinal determines to meet villainy with craft. He feigns madness and lays a trap for Strozzi, into which he falls, incriminates himself and clears Giuliano, after which the lovers are united. This is a mere outline of the plot, and gives no idea of the masterly manner in which the dramatist has handled his subject, and the splendid character studies in which the play abounds. As the Cardinal, Mr. Willard was at his best, and that is saying a great deal. Again and again his scenes were interrupted by bursts of applause, lasting, frequently, for nearly a minute. There were three and four calls at the end of each act, and at the end of the play the audience would not rest content until the actor had spoken a few words of thanks. Verner Clarges, an old Montreal favorite, gave a capital sketch of the Merchant Chief. Ernest Stallard as the stern, but upright Judge Bagliani, was excellent, as was also Sydney Lawrence as the villain Strozzi. A neat character sketch of the old bell ringer was given by J. G. Taylor. A. R. Homewood and H. Cane also deserve special mention. Ellen O'Malley was sweet and sympathetic as Fiilberta, and Marie Linden was a dignified Clarista di Medici. The staging and costumes were magnificent. The Middleman 24-26. David Garrick 28. The Doomster 28-4.

At Cripple Creek played to good business at the Francais 21-26. The play is a risky sensational melodrama, containing, however, some cleverly worked up situations, and interpreted by a capable co. Fred Manley, as Jack Mayfield, was manly and convincing. M. J. Jordan gave a clever characterization of the Indian Whatcha. Annie Buckley was a clever Maggie Mason. Little Beatrice appeared to advantage in a child's part. Carina Jordan as Dynamite Ann and Willis Francis as Belle Gordon, also did creditable work. The scenery was excellent. The Volunteer Organist 28-4.

The Fast Mail, with its lightning express, steamboat explosion and other sensational mechanical effects, did big business at the Royal 21-26, and the co. was capable.

Don Caesar de Bazan was the bill at the Francais National 21-26. Paul Cazeneuve appeared in the title-role, and scored as much of a success in French as he did at the old Queens Theatre in English several years ago. M. Petit-Jean and Mlle. Sablonniere both did good work.

Les Mousquetiers au Convent is the bill at the Gaiete.

Fron-Fron, with vaudeville between the acts, is running at the Monument National.

Herbert Spencer, leader of the Theatre Francais Orchestra, and for over eight years leader at various houses under Mr. Sparrow's management, in this city, was married 21 at the Church of St. John the Evangelist to Jennie E. Gillard Moore, niece of the late W. W. Moore. Mr. Spencer is very popular in musical and theatrical circles, and was the recipient of a number of handsome presents. The orchestra and attaches of the Francais presented him with a gold headed ebony cane, engraved with an appropriate inscription. The couple left for a short trip to Boston immediately after the ceremony.

SEATTLE.

Stuart Robson, in The Henrietta, played to the capacity of the Grand Opera House Oct. 13, 14. The supporting co. was one of general excellence; a fitting background to Mr. Robson's inimitable creation of Bertie. Macklyn Arbuckle, always a conscientious actor, as "Old Nick of the Street," divided honors with the star. Russ Whytal, well known to Seattle theatregoers, did some very strong acting as the younger Van Alstyne. Joseph P. Keefe gave an admirable characterization of the Rev. Dr. Murray Hilton. Charles Lane, as Dr. Parke Wainwright, was satisfactory. Dorothy Rossmore was a charming Mrs. Opdyke, and Mary Kealty, as Agnes Lockwood, was very good. Roy Atwell, Charles R. Gilbert, Estelle Carter, and Laura Thompson were prominent in the support. In consequence of the fact that many were unable to procure seats for these performances, a special matinee was given 14, when Two Can Play at That Game, a one act comedy, and Katherine and Petruccio, a three act arrangement of The Taming of the Shrew, was the bill. Estelle Carter and Russ Whytal appeared to advantage in the former, and the Petruccio of Mr. Robson, the Katherine of Dorothy Rossmore and the Grumio of Macklyn Arbuckle, in the latter, were ideal comedy creations. Thomas Q. Seabrooke in A Modern Crusoe followed to good business 15-17. He was seen for the first time here as a straight comedy star, but as Drazel Ward, was fully as satisfactory as when seen here in comic opera. He sang but one song, "When Mr. Shakespeare Comes to Town," that was very popular. Lynn Pratt was weak in the somewhat overdrawn part of George Arnold. Isabelle Evesson remembered as having been in The Turtle when that farce was presented here, appeared to advantage in the part of Agatha Moore, M. D. Her costume of Samoan bark was of special interest to the ladies. She bears a striking resemblance to Allen Johnson, seen here with the Frawley co., but now of the Murray Hill Stock, New York. Capable support was given by the rest of the co. Leon Herrmann filled out the balance of the week, giving three performances 18, 19, to good business. He gave his usual mystifying entertainment, the features being three illusions, The Escape from Sing Sing, Noah's Ark, and The Turkish Elopement. McWatters and Tyson gave a vaudeville sketch that although not up to the standard, seemed to take well. A Common Sinner 20-22. Mr. and Mrs. Clarence M. Bruno 24-26. West's Minstrels 27-30.

Hi Henry's Minstrels played to big business at the Seattle 15-19. The first part was excellently arranged. Among the clever features of the olio were J. A. Probst, the impersonator of song birds, little Viola Abt, the Brothers Bard, acrobats, and Billy Clark in a talking monologue. Manager Howe returned last week from a trip to Butte, Mont., and Spokane, Wash., on business in connection with the circuit of theatres that he has been interested in forming. This circuit will include, besides the Seattle in this city, several of the first-class houses in the principal towns of the Northwest and will result in Seattle seeing a greater number of first-class attractions than would otherwise be possible. The Seattle will be dark 20-26. Mr. Howe preferred to close than play an inferior attraction. Haverly's Minstrels 27-30. Under Two Flags 30-2.

Ten Nights in a Bar Room was the attraction at the Third Avenue 13-19. On the opening night every seat was taken and many people had to stand; many were turned away at every performance during the balance of the week. Knute Erickson, the young Swedish star, was positively satisfactory in the part of Yon, and introduced some clever musical specialties. Beatrice Nerdon was very good as Grace Jennings. Prominent among the amusing fun makers were Annie Mack Berlein as Mrs. Laflin, and Belle Gold as Jennie Moreis. Hunting for Hawkins 20-26. The King of the Opium Ring 27-2.

There is no surer index of the rapid growth of Seattle than the increase in the number of names shown in the latest directory. There are 47,142 names this year, an increase of 9,788 over the directory of last year. Using the multiple 2½, that is a very conservative one, the result gives Seattle a population of 117,855. This is almost double its population of four years ago, and makes it the second city on the Pacific Coast. All this is but incidental to the fact that Seattle is a good "show town." The business done so far this season by all reputable cos. has been little short of marvelous, and has further proven that a good attraction will always pay well, but a poor attraction will not, under any circumstances.

It was announced last week that the Neill co. on their next visit here will play Barbara Frietchie, that their contract with Clyde Fitch, calling for twelve consecutive weeks of the play, prohibited them from giving during their last engagement here.

The death of Mark Thall in San Francisco recently was heard with sorrow here. In the old days he was manager of several California stock cos., and was well known to the theatrical profession in this city, as well as everywhere on the coast.

RODNEY D. WHITE.

MILWAUKEE.

Tim Murphy opened a four days' engagement at the Davidson Oct. 20 in A Capitol Comedy to a good house. The play was very favorably received and Mr. Murphy met with an ovation. The co. is well selected and an excellent performance was given. In addition to the fine characterization by the star admirable work was done by George Oliver Morris, Benjamin Howard, James Durkin, J. H. Montgomery, O. J. Griffin, John Heaton, Dorothy Sherrod, Lillian Avann, Mrs. Aubrey Powell, and Jeannette Ashbaugh. The stage settings were handsome and the audience displayed marked approval. Are You a Mason 27-2.

Richard Golden in Old Jed Prouty delighted large audiences at the Bijou 20, and it seemed as though the spectators could hardly show their pleasure and appreciation sufficiently, for the star was called before the curtain frequently and several members of his clever support were roundly applauded. Special mention should be made of the work of Robert Craig in the droll character of Zack Wilcox. Mr. Craig came a very close second to Mr. Golden himself. Praiseworthy portrayals were offered by Harry H. Mears, Maurice Pike, Melville S. Collins, Horace Rumbly, Coulter Howard, Harry MacFayden, Ruth Royal, Kate Mellinger, Grace MacLeod, and Little Leota Sheelair, the latter showing exceptional talent for a child. Several musical numbers were much appreciated, especially the piano playing of Melville S. Collins and the singing of Harry MacFayden. Altogether this is one of the best attractions seen at the Bijou for several seasons. Robert B. Mantell 27-2.

On the Suwanee River drew a packed house at the Alhambra 20 and proved a moderately good attraction of its kind. The stage settings and accessories were typical of the South, and plantation melodies and colored entertainers were a strong feature of the performance. Several good characterizations were given, notably those of Fred Truesdell, Stella Mayhew, and Lew A. Warner, all of whom scored hits. The plot was unfolded in conventional melodramatic style and the majority of the audience evinced hearty satisfaction. Frontier Vaudevillians 27-2.

The Thanhouser co. scored an undeniable success in A Tramp-ensor Town 21 and the playhouse was well filled with one of the most appreciative audiences of the season. The comedy was put on under the direction of George Pauder Platt, who displayed his usual good judgment in the staging of the production and the disposition of the characters. E. G. Chamberlin gave one of his most successful illustrations in the role of Hiak Jones. Albert Brown was a distinct success as Bingo, and Frank H. Camp offered a faultless interpretation of Jack Worth. The gem of the performance was contributed by Colin Campbell in the part of Uncle Joe; Mr. Campbell could not be too highly praised for his conception of this character. Lee Baker lent much dignity and pedantic energy to the part of Rev. Hardman. J. Francis Kirke gave a strong and convincing impersonation of Squire Balcar. J. Kyrle MacCurdy played Pray most adroitly, and Robert Salisbury deserves credit for his Dr. Sawyer. Edith Evelyn made the most out of Ruth Hardman. Grace May Lamkin was excellent as Arabella Doe. Kate Woods Fiske caused a large share of the laughter as Mrs. Jones, and Blanche Crozier was an exuberant Roxana. Good hits were done by Lucas Noble, E. W. Tapping, Robert Meredith, Clarence Holt, and Adeline Roth. Lulu Hastings played Mrs. Hardman very satisfactorily, and Robert O'Conner was cast for Spring. An extravaganza by George Foster Platt will be produced for the first time on any stage 28. The title of the piece is Beauty and the Beast, and extraordinary preparations are being made for its presentation.

At the Pabst Frau Koenigin was given before a large audience with much success. An operetta by Millocker, entitled The Maid of Belleville, will be offered 28, and Die Mission will be the bill 27.

P. J. Donigan, the scenic artist at the Academy, has nearly completed an entirely new outfit of elaborate scenery for the coming production of Beauty and the Beast.

Treasurer Singer, of the Alhambra, has returned to his old post, after a brief stay in St. Paul, where he temporarily assumed the management of the Star Theatre.

CLAUDE L. N. NORRIE.

NEWARK.

Taken as a whole, the week of Oct. 21-26 has been a remarkable one in the drawing powers of the plays presented, and the managers, one and all, wear smiling faces.

At the Newark, May Irwin, that personification of fun, jollity, song and dance, drew capacity houses in Madge Smith, Attorney. A temporary illness of Miss Irwin 23 compelled the omission of the matinee advertised for that day. To commend May Irwin would be superfluous after all that has been said about her. The performance kept the house in uproarious laughter almost continuously, the applause was generous, and the encores numerous for Miss Irwin, who richly deserved them. It is to be regretted that Mr. Noley had so little opportunity to use his excellent voice in the part of Wilson. Mr. Durand as the Frenchman was fully competent, and O'Shaughnessy found an excellent exponent in Mr. Sparks. Bert C. Thayer as John Smith, and Mr. Kruger as the Judge were very good. The Rogers Brothers in Washington 28-2.

At the Empire Eight Bells has had crowded houses all the week, and certainly struck the right chord for that portion of Newark's public that goes to the theatre for the purpose of being made to laugh. The Byrne Brothers were, of course, "it," and what they didn't do in the way of fun-making and horse-play was bountifully supplied by the others. The burlesque horse and the trick carriage, the ship and its passengers and the fire were all received with great applause. Marie Louise Clayton and Josephine Clayton were excellent in their dancing and singing specialties. The Byrne acrobats did good work, as did also Schwalk and Rice. The Heart of Maryland 28-2.

The Columbia has been giving Down in Dixie to large and pleased audiences, who have manifested their approval in frequent and loud applause. Una Abell-Brinker as the heroine, Georgia Hall, showed a capability that was a surprise even to those who know how easily she can make the transition from a certain role to another, that calls for entirely different qualifications and treatment. Mrs. Brinker met the demands upon her most satisfactorily, and gave a clean cut portrayal. The regular plantation life was exceedingly well shown, and served to make the play popular. Ella Bally Robertson as Mammy Green was the old-time "Southern mammy" to perfection. Mr. Brophy and the other men were fully equal to their parts. The singing, comedy work, banjo playing, and dancing were entertaining features. The evening of 24 a buck and wing dancing contest was held, open to all comers, for a prize offered by Manager Jacobs. The Paymaster 28-2 introducing Arthur Hoskins, the high diver.

At Blaney's, one of Mr. Blaney's plays, The King of the Opium Ring, was more than successful 20-26. It is stated on Mr. Blaney's authority that 2,000 people have been turned away nightly. The play was well staged and costumed. Mr. Kolker as the Captain of Police was up to his usual standard of excellence, and Miss Hope was charming as the wife of the ring king. Pudd'nhead Wilson 28-2.

Charles E. Blaney, proprietor of Blaney's Theatre, has purchased the property known as Machinery Hall, on Washington Street, adjoining the Columbia Theatre.

On the best authority it is stated that William J. McKiernan's new play, The House of Boudage, will, in a few weeks, be played at Blaney's.

The burning out of a fuse in the gallery of Blaney's Theatre, and the presence of the fool who yells "Fire!" on the slightest provocation, came very near causing a panic in that house 24. A stampede began and several women fainted in the lobby, but serious trouble was averted by the coolness and presence of mind of Assistant License Inspector Joseph Crawford, who, with the assistance of a friend calmed the audience and assured them that there was no cause for alarm.

Proctor's new theatre, at the corner of Park Place and North Canal Street, is progressing rapidly toward completion, and it is hoped that the doors may be opened with the new year.

C. L. NELSON.

KANSAS CITY.

Though the annual Horse Show in Convention Hall was the feature of the week's, Oct. 20-26, entertainment and drew immense crowds, as usual, it did not seriously interfere with the theatrical attendance. Many large parties in town exclusively for the Horse Show took an evening off to attend the theatre. Had there been a high priced theatre open, it would have doubtless suffered more from the counter-attraction than did those now running.

The first farce-comedy of the season, Put Me Off at Buffalo, with Fisher and Carroll as stars, was seen at the Grand 20-26. Though the play is rather noisy at times and not altogether dignified at any stage, it is bright and attractive, and was received by the large audiences present with enthusiastic applause. Some good specialties were introduced among them a clever burlesque on the Pretty Maiden Double Sextette, a good turn by Campbell and Dare, and a quartette. The stars have been seen here before in vaudeville, and are well liked. The scenery and mechanical effects were especially good. McFadden's Row of Flats 27-2. Ward and Vokes 2-9.

The second week of A Midsummer Night's Dream at the Auditorium was even more successful, both from a financial and an artistic standpoint, than the first. The scheme of having three children alternate the leading fairy roles proved an excellent one, the little ones having time to become thoroughly rested between their performances, and also a chance to see and profit by each other's work. The few changes and improvements necessary were made with care, and the production is now practically perfect in every detail. It has been decided to extend the run so as to include the week of Oct. 27, that will postpone Rip Van Winkle and Mr. Macy's reappearance until Nov. 3. Possibly A Midsummer Night's Dream will run until 7, as the Woodward co. must give up the theatre on that date to permit of a three nights' engagement of Foxy Quiller, that is booked. While their home is thus occupied, the Woodward co. will play Because She Loved Him So, Lead Me Your Wife, and Never Again at Joplin, Mo., returning to the Auditorium 4. Stuart Robson in The Henrietta is announced for Dec. 22-24, and Blanche Walsh follows Christmas week in Janice Meredith. During these engagements the Stock co. will play in Topeka, Lawrence, and St. Joseph.

The Eleventh Hour, accompanied by the usual number of thrills, was in evidence at the Gillies 20-26. The S. R. O. sign did its regular duty, and the audiences were enthusiastic to a degree. The play was presented by a well balanced co., headed by E. H. Pagliah, who played the double role of Joe Manly and Dolly Dick. When London Sleeps 27-2. Dangers of Paris 2-9.

The troubles of the Century Theatre seem to be in a fair way to be straightened out at last, though the past few weeks have been tempestuous ones, and some one—there are several claimants—has lost considerable money in the venture. Mrs. Reese, who has claimed all along to have furnished a large part of the funds, seems to be about out of the deal, and the Butlers, as owners, and the Andrews Brothers, as producers, are at present in possession. J. J. Butler has come from St. Louis to be general manager, while George Andrews is business-manager. The co. that has been rather lost sight of during the "late unpleasantness," has been giving a very satisfactory production of Fra Diavolo, and announces an extra effort in The Mascot for the week of Oct. 28.

FRED CAMPBELL.

PORTLAND, ORE.

At the Marquam Oct. 14-16 In Old Kentucky played to a good houseful the first performances, and to fair business the remaining two performances. This play has been here so often it was hardly expected to draw S. R. O.

One of the most successful two-performance engagements in the history of the Marquam was that of Stuart Robson, as Bertie, the Lamb, in The Henrietta 18, 19, supported by an excellent co., comprising Macklyn Arbuckle, Dorothy Rossmore, Russ Whytal, Estelle Carter, Clifford Leigh, Mary Kealty, Charles Lane, Laura Thompson, Roy Atwell, Joseph P. Keefe, and Charles R. Gilbert, and under the management of Daniel V. Arthur. The production was so excellent in every detail that the play literally played itself. At the initial performance the audience was so large that every chair had to be put in the aisles, and with the orchestra, except the violinist, dispensed with to accommodate the crowd. At the second performance S. R. O. was at a premium. The reception given Mr. Robson and his co. by Portlanders was most cordial.

Cartoonist Homer Davenport appeared before a Portland audience for the first time at the Marquam 19, and delighted one of the biggest audiences ever seen in the theatre for a one-night engagement. The audience was made up of friends and admirers of Mr. Davenport, some of whom came from Eastern, Ore., to hear him talk and see him draw. For several months Portland has been trying to raise, by popular subscription, money enough to provide a free swimming bath along the Willamette River, and thus try to prevent the accidental drownings that unfortunately take place there every Summer. About $4,000 has thus far been subscribed toward the necessary amount of $5,000. Mr. Davenport, learning of this, kindly volunteered to give a talk and draw a picture or two as his contribution to the bath fund. Manager Heilig, of the Marquam, donated the use of the theatre for the purpose. Mrs. Walter Reed, one of Portland's most charming and sweetest-voiced contraltos, gave her services gratis, singing "Forever, Dear" and "Forgotten." P. C. Bruce played divers selections on an orchestrelle, furnished by the Aeolian Co. here. The subject of Mr. Davenport's talk was "American Caricature." He was introduced to his audience by N. J. Levinson, city editor of the "Oregonian." Mr. Davenport was en rapport with his audience from the first word, and held their attention until the end of the entertainment. Following Mr. Davenport's talk, Messrs. Samuels and Holman, the Bath Fund Committee, extended the thanks of Portland to Mr. Davenport for his generosity. About $400 was realized from the talk, that will go, in its entirety, to the bath fund.

At the Metropolitan Theatre 14-19 The Daughter of the Diamond King, that was here in September, opened to S. R. O., and continued to good business all the week—a record remarkable for a co. playing here with only a month intervening between its first coming and final going.

At Cordray's 14-19 A Homespun Heart did fair business.

O. J. MITCHELL.

LOUISVILLE.

The most important engagement of the season, so far, was that of the Maurice Grau Grand Opera co. at the Auditorium Oct. 21, 22, that sung Carmen, Traviata and Lohengrin, with Calve, Sembrich, Emma Eames, Madame Schumann-Heink, Dippel, and other stars in the cast. The engagement was a success in every way; the immense auditorium being crowded at every performance and the audiences most enthusiastic. The Auditorium management staged each opera in a capable manner, the electrical effects being especially good. Henrietta Crosman is underlined to appear at this house early in December in Mistress Nell.

William Collier was seen at Macauley's 21-23 in On the Quiet, and drew satisfactory business. The play and actor were favorably received by the local critics. King Dodo will conclude the week at Macauley's to what the advance sale indicates will be large business. 'Way Down East will follow.

At the Avenue, Across the Pacific filled that playhouse nightly 20-26. Harry C. Blaney, surrounded by a capable co., presented the play in a pleasing manner. M'lle 27-2.

The Temple Theatre had a strong attraction 21-26 in Tennessee's Pardner, that was put on with the entire strength of the new co., and attractively mounted. Business was large. Herbert and Willing, the polyscope, and Dolph and Susie Levino furnished the vaudeville portion of the entertainment. Robespierre is underlined, with George H. Wood, Miriam Ainsworth, and the Gilbert Sisters in specialties.

Charles Faas, long in the employ of Macauley's Theatre, succeeds Buck McKinney as door-keeper at the principal entrance at that house.

Louisville's young composer, Boyle Wolfort, announces a new coon song, to which he has given the title "There Ain't No Use to Grieve About Things Done Gone By."

Carroll Macomber, of Boston, is actively rehearsing a co. of amateurs that will produce in the near future The Mikado for charity.

At a meeting of the committee of masons having the building of the new Masonic Temple in charge, it was finally decided to complete the building, of which the Masonic Theatre will form a part. Work will be resumed at once.

The Louisville Lyceum Course announces lectures by R. J. Burdett Nov. 9 on "Rainbow Chasers," and by Hamlin Garland later on "Prairie Song and Western Story."

Walter Damrosch, one of the leaders of the Maurice Grau Opera co., was enthusiastically received by old Louisville friends. He is pleasantly remembered here, as having been leader of an orchestra during one of our big expositions, held some years ago.

Madame Schumann-Heink will give a song recital Feb. 15, under the management of Llewellyn Hailh.

Osborne McConathy is rehearsing the chorus for the May Music Festival, to be heard in "Handel's Requiem."

Too much praise cannot be accorded Daniel Quilp and Manager James R. Camp, of the Auditorium, for the splendid manner in which the opera season was conducted, and they are to be congratulated upon its success.

During the progress of the matinee at the Temple Theatre 22 an accident to the polyscope caused a person in the audience to cry fire, and a stampede followed, that came near being attended with fatal results. As it was, a number of persons were seriously injured. It is due to the presence of mind, coolness and heroism of Manager Meffert, Clarence Meffert, Charles T. Bates, and others connected with the house that what will now be remembered only as an incident in the history of the house was not a tragedy. Manager Meffert had the injured tenderly cared for, visited them personally, did everything possible for their relief, and his efforts have been fully appreciated. The polyscope will not be a feature of the performances at the Temple Theatre in the future, owing to the accident.

CHARLES D. CLARKE.

JERSEY CITY.

The Dairy Farm came to the Academy of Music Oct. 21-26, but did not open to as big a house as expected, the local election excitement interfering with business at present. The play is as pleasing as ever, and the stage settings were excellent. A few changes have been made in the cast, and the two faces most missed were those of James H. Wallick and Eleanor Merron. The old squire is played by Mac M. Barron, and his work is capital. Lorli Eddinger replaces Miss Merron as Minty, and is successful. Paul Taylor repeats his success as John Sparmley, the country lover, and Tony West is very good as Joel. Sarah Ward as Sarah Newkirk, John Milton as Nathan, Louise Everts as Lucy, Helen Hartley as Jane Perkins, Theodore Rock as Simon Krum, Robert Sinclair as Elias, H. G. Chesman as the deacon, Melma Bardi as his wife, Cora Chapman as Hannah Lisc, all score. Winchester 29-2. Two Little Vagrants 4-9.

The Village Parson was the offering at the Bijou Theatre 21-26 to packed house, with the matinee 23 entirely sold out. The people in the olio were good, and the parts in capable hands. Walter Montague played the parson, Tom Godfrey, in an earnest manner, and held the audience with him from the start. Harold Vosburgh as Bud Gordon, a victim of circumstances, did good character work. Hal Clarendon as Felix Gordon, was a polished villain. Scott Lawrence, in the comedy role of Andy, was quaint and funny. Anna Viola Risher, as the parson's wife, was competent, and sings two songs in the second act that were well received. One of the best characters in the play is that of a Dutch girl, Gretchen Van Cranz, capitally portrayed by Josie Cladia. Rosie Gray, as the little blind girl, was also very good. The Katzenjammer Kids 28-2. White Rats' Carnival 4-9.

W. E. Nankeville has been nicknamed "The man with a hundred shows." He has been a slightly visitor at the Bijou Theatre during the run of The Village Parson.

Sarah Ward, of The Dairy Farm co., was tendered a reception at her boarding house after the performance 22 in honor of her birthday. A supper was served, and she received a number of presents. Among those present were Mr. and Mrs. Rook, John Milton, Paul Taylor, and W. Walters, of The Dairy Farm co.; Mr. and Mrs. Matthews, of The Village Parson co., and Lillian Bayer, of the American Theatre Stock co., of New York.

Manager Frank E. Henderson, of the Academy of Music, is giving serious thought to a roof-garden on the top of his theatre for next Summer.

WALTER C. SMITH.

NEW ORLEANS.

Herbert Kelsey and Ella Shannon appeared at the Tulane Theatre Oct. 20-26 in Her Lord and Master and drew fairly well during the week. The supporting co. is an excellent one and makes the most of its lines, which is far from being a strong play. The dialogue, what is far from being a strong play. The dialogue, what is there, is clever and some of the situations well at times, is clever and some of the situations well worked out, but as a whole the play has not met with considerable criticism here. William Collier 27-2.

Al. G. Field's Minstrels week at the Crescent Theatre 20-26, and the big aggregation of burnt cork artists presented an entertainment that was really novel and attractive. The vaudeville features offered were good and the comedians have a supply of new gags that are side splitting in their effectiveness. Donnelly and Wall, George Mulleg, Charley Cantwell, Reese Prosser, Aubrey Pringle, Joseph Stanghlin, Newton Russell, Vermette and Delano, and the Blackford Brothers all were clever in their respective lines.

A Stranger in a Strange Land 27-2.

Alberia was the attraction at the Grand Opera House 20-26, and the Baldwin-Melville Stock co. interpreted it with all the author's thrilling requirements. Maurice Freeman as Nicholai Nalgof, made an ardent lover, and the efforts of Lotta Linkhorn as Sara, were in line with and responsive to his. Frederick Sullivan was a villainous and realistic Jarascoff. Grand Scenic showed talent in the part of Ivan Nordoff, and Leota Moore, who is always reliable, was sympathetic as Masha. W. J. De-

uing did a good piece of character work as Michael Trotsky and, as Michael Sparta, Hugh Gibson assisted in the villainy of the plot. H. Percy Melton was impressive as the governor general, and Blanche Seymour, as the flower girl, looked pretty and acted well. Nine Jeans 27-2.

The Maurice Grau Grand Opera co. will appear at the French Opera House 31-2, and will give four performances, including a matinee. Lohengrin, Carmen, Manon Lescaut and Les Huguenots will be the operas presented.

J. Maynard Waite, representing Kelcey and Shannon, was in the city 25.

Edgar Strakosch, with the Maurice Grau co., is in the city looking after the interests of that co.

The annual season of grand opera begins at the French Opera House 15, with Les Huguenots as the bill.

J. MARSHALL QUINTERO.

ST. PAUL.

At the Metropolitan Opera House Foxy Quiller, with Jerome Sykes in the title-role, was seen Oct. 20-26. The cast included Julius Steger, Eleanor Kent, Grace Cameron, Almira Forrest, Adaeth Wise, and Harry MacDonough. Tim Murphy in A Capital Comedy 27-30. Old Jed Prouty 31-2. Blanch Walsh 3-5.

Black Patti's Troubadours filled a week's engagement at the Grand Opera House 20-26 and opened to a big house. There are some excellent singers and dancers in the co, and the continuous applause attested to the appreciation of the audience present. The entertainment went with a brightness that was most pleasing. A farcical musical skit, A Filipino Mix-Up, served to introduce a number of vaudeville specialties. John Rucker as Bo-Bo, and Leslie Tucker as Mo-Mo were very amusing, as were Laura Bally, Cecil Watts, J. P. Reed and W. A. Cook. Black Patti (Sissieretta Jones) proved a vocalist of many times ordinary ability. A good ole was presented by Lew Rucker in songs and a monologue. A clever chair return by Mack Allen, C. and Bessie Wells in a talking musical sketch, Al. F. and Cecil Watts in a clever act, and well rendered selections by the Troubadour Quartette. The buck and wing dancing took well as did the grand cake walk. Sarah Green and Ida Perry contributed a pleasing duet. The operatic selections rendered in costume by Black Patti, assisted by Cecil Watts, Sarah Green, Messrs. Watts, Rucker, Bell, Cooley, Byrd, and Reed and a large and well trained chorus, were admirably rendered. The operatic tableaux, however, was the hit of the entertainment. Ida Hopkins 27-2. Robert E. Mantell 3-9.

The Mozart Club gave the first concert of the season at Mozart Hall Sunday evening, 20. An excellent programme, under the direction of Professor William Shumway, was enjoyed by a large audience.

Carl Haswin and co., en route to the Pacific Coast, spent Sunday, 20, in St. Paul.

GEORGE H. COLGRAVE.

BUFFALO.

The New Academy Theatre passed into the control of Manager John R. Sterling Oct. 21, and its career as a popular price family theatre began auspiciously with an S. R. O. crowd to enjoy a capital production of The Telephone Girl. The co. was a clever one. Irving Brooks, as the Dutch inspector, was very funny, and Ethel Robinson and Marie Richmond acted cleverly, and looked pretty. Arthur Conrad, Annie Ward, and others, with a particularly handsome female chorus, made the piece very attractive. The settings were lavish. What-I-Git 20-2.

The Lyle Glover Drew co. appeared at the Star Theatre 21-26 in Dolly Varden. Miss Glover's comedy work was most pleasing, and the supporting co., which included Van Rensselaer Wheeler, Richie Linz, Mort Smith, and other well-known players, made an excellent impression. Good houses were the rule. Captain Jinks 27-2.

The all Scottish run of the Mr. Hirality spectacle, Confusticated, at the Star Theatre, will terminate 4, and will be followed by a six weeks' engagement of the Castle Square Opera co.

Lewis Morrison was at the Lyceum Theatre 21-26, and drew good sized audiences to witness his elaborate, scenic production of Faust. His actor as Mephisto was indeed, and Frances Gale made an excellent Faust, while the Marguerite of Ida May Park and the other parts were well done. Lost in the Desert 27-2.

The Pan-American Exposition will positively close 5, and will remain in memory a delight of beauty and pleasure, if not a source of money. Many of the features will be saved at once by Chairman Ira Cushman, which event takes place Dec. 1. The United States Government Building will be saved in its entirety, and many of the military shows are going to talk of a big Winter carnival being held on the Pan-American grounds. FRANK R. WILCOX.

COLUMBUS.

Gabriel Byron was presented at the Southern Oct. 19 to a very small house. The fact that the hero of the play is a gentleman-cyclist was undoubtedly the reason of the poor attendance, a great portion of the amusement being under the impression that the drama was simply an excuse for the exhibition of a prize bicycle. The Dale followed 21-23, and made the big hit of the week. Reginald Hitchcock carried off the comedy honors. In one particular, this actor is a phenomenon in the comic opera world; he can carry a cane. At each appearance he carried a different one, a variety of all sort, for which he deserves a medal. Charles W. Hoyer as Hadlo and Arthur Hoyer as Doctor Flea, were very clever. Charles Bowers as Prof. Gertrude Gaddis as Arabella, and Ida Darling as Queen Lil, also made hits, and the chorus of 20, was satisfactory. The costumes were very rich and the scenery handsome. The music was very catchy, and several numbers will undoubtedly become popular. Joseph Jefferson 28. Howard Gould 29.

The Society of Twelve stayed in security at the Park Hotel 17-23, and pleased. Hits were made by J. Edmund Rea and H. D. Hawes. The best dollar show of a Portable Rank that was the bill at the house 21-23. was the afternoon on the 23d inst., when Frank Hawley, Richard Foley, W. J. Mahon, and Dorothy Hayden drove a skiff for said work, but the rest of the cast was very satisfactory. A Gambler's Daughter 24-26. Across the Desert 27-29.

Agnes Eva Fox, after a successful week at the Board of Trade Auditorium, in a repertoire, arranged by Manager Auditorium, in a repertoire, arranged by Manager Hamilton, extended her engagement for another week, and opened at the Grand to a crowded house 21. The entertainment consisted of good reading, etc., and pleased the reader and audience alike.

W. W. PROBST.

PROVIDENCE.

The Empire Theatre had for its attraction Oct. 21-26 the popular comedian, Joseph Murphy, in his well-known plays, Shaun Rhue and Kerry Gow. Mr. Murphy's support was generally good, the co. containing Fiske Thompson, John Daly, William T. Hodgkinson, Frank Hay, Fred Fisher, Pauline Hall, Charles Evans, and Frank MacLean and attractive Maud Leone Bowers. A Day Off 27-2.

At the Star Park 21-26 The White Slave proved one of the successes of the season. An audience that filled the theatre in every part attended the evening, and at several performances during the week R. E. G. was all that could be desired. The play received a fine presentation by a good co., with Lucy Allerton as Lina, J. Hay Coney as William Lacy, Kate Campbell as Nadine, and Frank Harrington as Guy Britton. The Heart of Chicago 28-2.

The Princess Chic, with Marguerite Sylva in the title-role, was seen at the Providence Opera House 21-26. The attraction 24-26 was Dorcas Thompson in the Old Homestead. The Governor's Son 27-29 and Jupiter Marvel 30-2.

The first of this season's concerts by the Arion Club, Dr. John Hooker director, will be given in Infantry Hall 31, when Verdi's "Requiem" will be heard with a full chorus, orchestra and the following soloists: Ruth Stewart, Rosmarie Campbell, Andrew Schneider, and Hilton Van Home. HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Metropolitan Theatre The Sign of the Cross was given Oct. 20-26 to good houses. Old Jed Prouty 27-2. The Valley 3-5.

Weed and Valley in The Road Writers opened for a week at the Bijou Opera House, 20 to big business and scored an emphatic hit. Weed and Valley were, as usual, very amusing. George Baker caught the house at long angle. Margaret Dailey Valley made an excellent Mrs. Jones, as Lillie Hall, Lucy Daley and Frederick Whitfield each several numbers very effectively. Miss Valley's vaudeville playing and the Bijou Trio, Miss Hall's vocalism also taking features. Black Patti's Troubadours 27-2.

Jacob Litt was here 21-23 looking after his Twin City houses.

The faculty of the Johnson School of Music, Cowley and Donnelly Art gave a concert in the school auditorium 22 that was enjoyed by a large audience.

Grand Exalted Ruler of the Elks Charles E. Pickett, of Waterloo, Ia., was the guest of Lodge No. 44 22. Mr. Pickett was shown about the city during the day and was given a dinner at the club rooms in the evening, followed by a vaudeville entertainment. Prominent Elks from all over the State were present.

F. C. CAMPBELL.

OMAHA.

Otis Skinner and his very capable co. gave a magnificent presentation of Francesca Da Rimini at the Boyd Oct. 18, 19. As the hunchback soldier prince Mr. Skinner is powerful and intense to a degree, and leaves nothing to be wished for by the most particular. Marcia Van Dresser and Aubrey Beauclerk were happily cast as Francesca and Paolo, and were equally satisfactory. The artistic work of Fred Van Rensselaer, as the Cardinal, was also enjoyed. The costuming and stage settings were exceptional in the extreme. The Village Postmaster 22, 23 had a hearty reception from a section of good houses, who genuinely enjoyed the pictures of natural New England life. The co., aside from Eugene Powers, who heads the cast, is only fair. McFadden's Row of Flats is always sure of a good business in Omaha, especially from Sunday night audiences, and the opening of Oct. 20 was no exception to the general rule. The Wrong Mr. Wright 28. Two Merry Tramps 29. Lovers' Lane 27-30. Foxy Quiller 1, 2. JOHN R. RINGWALT.

TORONTO.

The Chaperons at the Princess Oct. 21-26 proved a bright and enjoyable performance, though neither book nor music any worthy of so strong a co., including, as it does, Maria Gadski, Louise Gunning, Eva Tanguay, May Stockton, Digby Bell, Joseph Miron, Walter Jones, and Josephine Bates. H. J. Willard 28.

The Royal Lilliputians, at the Grand 21-26, drew good juvenile audiences, and presented a delightful entertainment. The little fellows have more than ordinary comic ability. The Telephone Girl 28-2.

A Runaway Heart drew partly on account of its favorable name at the Toronto 21-26. The Fast Mail 28-2.

Emilienne Renaud, a young French-Canadian pianist, quite new to the public, gave a recital in Massey Hall 22, and revealed a technique that was really brilliant. He will shortly go on tour in United States.

J. V. McAREE.

CLEVELAND.

Virginia Harned began her starring tour, and she presented for the first time on any stage Alice of Old Vincennes, at the Euclid Avenue Opera House Oct. 21. The cast: Alley Rosellion, Virginia Harned; Nanette St. Pierre, Margaret Gordon; Jane Bartlette, Sadie Lauer; Madame Rosellion, Helen Tracy; Jacob Pittsburgh Beverley, William Courtleigh; Colonel Hamilton, Arthur Hoops; Father Beret, Thomas McGrath; Uncle Jason, Wallace Erskine; Gaspard Rosellion, Lawrence Eddinger; Captain Farnsworth, Cecil De Mille; Lieutenant Barlow, George R. Bryant; Captain Helm, Robert Brotherton; Rene De Rouville, Sidney Dunkin; Sergeant Mulkeran, Richard F. Sullivan; Jean, Harry Lewis. The play is a dramatization by Edward E. Rose of the novel of the same name by Maurice Thompson, and did not prove exactly a strong play. The title-role was well played by Miss Harned, but the co. in either not well balanced or the characters are not sufficiently strong to make the performance what it should have been. The opening night was well advertised, the proceeds being devoted to the McKinley Memorial Fund, and, with the presence of the dramatist, H. H. Rose, and Mrs. Thompson in a box, was magnetic enough to draw a large and fashionable audience. Sag Tag 28-2.

At the Lyceum Theatre 21-26 Harry Glazier was seen in Otis Skinner's play, Prince Otto, and sustained the title-role well. He was supported by a good co., of which a clever Cleveland girl, Katherine Miller, was cast for a prominent role. The House that Jack Built 28-2.

In a Woman's Power was the attraction at the Cleveland Theatre 21-26. For Her Sake 28-2.

WILLIAM CRANTON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (R. F. McDonald, manager): Dan Clayton co. in Dungeon of New York, Little Miss Military, A Minister's Message, and Hell Gwynne Oct. 14-19; good business and co. Co. will return 26-28.——HOFFMOMERT THEATRE (H. H. Hirscher and Brother, managers): Alvin Joslin 17; good co.; fair house. Adelaide Thornton in Sweet Clover 19; excellent co.; good business. Lady Huntworth's Experiment 21; fair house; fine performance. An usual. Rogers Brothers' Minstrels played to good business 23; pleasing entertainment. Rosemary (LaMarr) in Other People's Money 27; fair house and co. A Stranger in a Strange Land 28.

MOBILE.—THEATRE (C. J. Tennenbaum, manager): Alvin Joslin Oct. 14 (return) to good business. Field's Minstrels 18, 19; large audiences pleased. Other People's Money 21. The Little Minister 22. A Stranger in a Strange Land 23, 24.——ITEM: After the performance 19 Al. G. Field and co. were entertained by the Mobile Lodge of Elks. Songs and recitations were given during the evening and every one had an enjoyable time.

SELMA.—ACADEMY OF MUSIC (Lowe and Reese, managers): Rogers Brothers' Minstrels Oct. 18. Leah Leslie in Sweet Clover 17, and Other People's Money 18, all to small and pleased audiences. A Stranger in a Strange Land 21. Richard Carvel 25. A Poor Relation 28.

UNION SPRINGS.—SILEY OPERA HOUSE (Henry F. Siley, jr., manager and manager): Rogers Brothers with A Poor Relation Oct. 23. Philharmonic Club Recital (local) 24. Although Lovers 25. Wanted a Family 2. Olivette, Jacobson's 7. Tolton 12. Other People's Money 14. Halford Jack 19.

SHEFFIELD.—OPERA HOUSE (R. C. Dorsey and Co., lessees): They Want Me Oct. 19; good business; audience pleased. Mary Ann Shanklin and Richard Rose Darrow matinee. The Man in Black 28. Other People's Money 29. Tolton 30.

DECATUR.—OPERA HOUSE (W. H. Welch, manager): Dark.

ARIZONA.

PRESCOTT.—DAKE'S OPERA HOUSE (W. B. Martin, manager): Nashville Students and Gibson's Minstrels (consolidated) Oct. 23. Maud Miller Dramatic co. 26. Rice's Comic co. 28. Ten Nights in a Barroom 2. Matheuer MacDowell & Rabb co. 11-16.

PHOENIX.—DORRIS THEATRE (W. B. Martin and W. H. Richter, managers): Nashville Students and Gibson's Minstrels (consolidated) Oct. 25. Rice's Comic co. 31. Matheuer MacDowell 5.

TUCSON.—OPERA HOUSE (A. V. Gosnette, manager): Gilroy's Minstrels Oct. 21. Rice's Comic Opera and Novelty co. 1, 2. Melbourne MacDowell 6, 7. William Collier 9.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee; Charles T. Taylor, manager): Gertrude Coghlan in Vanity Fair Oct. 18. Ward's Minstrels 17; fair performance; small house. Rosabelle Blair in For Washington 19; excellent performance; large audience. At Valley Force 21. The Burgomaster 22, 23. Rescuing the Crater 24. Shadows of Sin 25. Fount A. The Forest Ranger 31. Human Hearts 2. Adelaide Thornton 4. U. T. C. 12.

JONESBORO.—MALONE THEATRE (W. T. Malone, manager): Season opened with The Convict's Daughter 2; good performance; well filled house. Two Nights in a Barroom 7. At the Old Oaken Bucket 11 to small but appreciative audience. Monte Cristo 12. Martin G. Gilbert 16 (benefit Elk Lodge); good performance and house. At Valley Force 18; good co. and house. Ward's Minstrels 19. Lekadie's Feast 22. Rose and Mason's Comedians 28-30.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Rogers Brothers' Minstrels Oct. 14-16. 18, 19 to fair record of Savoy, The Golden West, The Lovers' Wedding, The Two Orphans, and Sweet Lovin'; co. good; full house at every performance. Rosabelle Blair to Fair Weather 21; fair business; performance excellent. At Valley Force 24. A Thoroughbred Tramp 25.

HOT SPRINGS.—GRAND OPERA HOUSE (Feldman and Read, managers): Ward's Minstrels Oct. 19; fair house and performance. Gertrude Coghlan in Vanity Fair 17. Rosabelle Blair 18; fair house; excellent performance. At Valley Force 22. The Burgomaster 24. A Thoroughbred Tramp 25. Shooting the Chutes 28.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Ward's Minstrels Oct. 14; fair house and performance. At Valley Force 19 to packed and pleased house. Faust 24. A Thoroughbred Tramp 28. Rose and Mason co. 4-6.

FORT SMITH.—TILLES THEATRE (Sol. S. Stubbs, manager): Gertrude Coghlan in Vanity Fair Oct. 18. The Runaway Girl 22. Ten Nights in a Barroom 24. The Burgomaster 28.

CALIFORNIA.

OAKLAND.—DEWEY THEATRE (Leander Sherman, manager): Sherman Stock co. in Accident O'Brien, Esq., Oct. 13-19; Harry Gannon successfully opened for the title-role, made decided hit; business like. Hamlet 20-26.——DIETZ OPERA HOUSE: Fischer Concert co. in vaudeville pleased large audiences.——ITEMS: G. E. Peck, a theatrical man of Grand Rapids, Mich., has leased a building here and is having it fitted up as a family play house. He intends to run continuous vaudeville at popular prices, to commence 28.—Mr. and Mrs. Stevens returned home after a two weeks' sojourn at Mt. Tamalpais. They will make their reappearance 21 in Hamlet, at the Dewey.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): W. H. West's Minstrels Oct. 13-19; large business; excellent show. Billy Van made a hit. Florodora 20-26.——MORGAN'S BURBANK THEATRE (Oliver Morosco, manager): An excellent presentation of His Wife's Father by the Frawley co. drew well 13-19. The Liars 20-26.——ITEMS: Maurice Grau's Grand Opera co. will appear in The Huguenots, Carmen, and Lohengrin 6, 9 at Hazard's Pavilion, under local management.

NEVADA CITY.—OPERA HOUSE (George F. Jacobs, manager): The Hilsdale co. Oct. 14-19; packed houses pleased. Plays: Secret Service, The American Girl, A Man of Mystery, The Girl I Left Behind Me, Faust, The World, and My Wife's Baby; Jessie Morton's familiar face in the leads is missed this season, but her place is well filled.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Royal Italian Band Oct. 11, 12 to good houses; concerts excellent. A Female Drummer 17 (return) to capacity; pleasing performance. A Texas Steer 18. In Old Kentucky 20, 21. Spotted Life 22. Tivoli Opera co. 27-2.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Tyndall Aynesbee, Oct. 14; fair house; performance good. Rice's Grand Opera co. 15; large house; excellent co. Joaquin Miller lectures 22.

SAN BERNARDINO.—OPERA HOUSE (Martha Kleinsorge, manager): Lectures by Joaquin Miller Oct. 18. Rice's Opera co. 19. Weston and Herbert's Vaudeville co. 21.

WOODLAND.—OPERA HOUSE (R. G. Webber, manager): Mason and Mason in Rudolph and Adolph Oct. 12 to large and pleased audience. In Old Kentucky 18.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Texas Steer Oct. 7; fair house; audience pleased. West's Minstrels 10; S. R. O.; audience pleased.

HANFORD.—OPERA HOUSE (E. Kaunton, manager): A Texas Steer Oct. 16; good house pleased. Cooley co. 23-2.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (J. M. Nye, manager): The Belle of New York Oct. 19 to large business; cast practically the same as last season and the old favorites were warmly welcomed. The Casino Girl 21 to good business. Clara Palmer and Harry Short were the best received. Shore Acres 23. Mrs. Le Moyne 25. A Runaway Check 26.——ITEM: The altitude here had a bad effect on Frederick Roberts, Charles Dugan, L. T. McDonald, F. Keenan, F. C. Fay, and John D. Hamilton, of The Belle of New York co., who started out to show how fast they could ride horseback, but unfortunately attracted the attention of a policeman, and the judge made the exit fee $60.50. Arthur Dugan also ran.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Runaway Girl Oct. 15 to S. R. O.; good co. Maloney's Wedding Day 16; large audience pleased. East Lynne 17; good business. The Belle of New York 18; full house; good co.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Flanigan's Ball Oct. 15; good business and co. Shore Acres 22. Mrs. Louise J. Manning, lecture, 23. A Hoosegow Heart 5.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Frank Daniels in Miss Simplicity to S. R. O. Oct. 16; the musical comedy is capital, and Mr. Daniels has a role of which he makes a laughing hit; co. first-class; a return will probably be booked. Ethel Barrymore gave a matinee to accommodate the crowd that thronged the foyer of the Hyperion for seats for Captain Jinks 19; there were many however, who could not get S. R. O., and it is up to Miss Barrymore to come back for another engagement; Miss Barrymore won hearty and deserved applause. The Hyperion took on a deep blue tone for the Yale Bi-centennial Exercises 21-25; that were held within its walls; addresses by celebrated educators were heard 22; Horatio W. Parker's Hora Novissima was sung by chorus of five hundred voices, and a full symphony orchestra accompanied; Hannah Cummings, Gertrude May Stein, and Emerson Bushnell, of New York, were the soloists. The Boston Symphony gave a matinee concert 23, and President Roosevelt was a distinguished member of the audience; the President received a degree from the University at the Hyperion the same day. The Penitent 24. Henry Miller 25. Shore Acres 26. The Princess Chic 28. The Old Homestead 31.——NEW GRAND OPERA HOUSE (G. E. Burgess, manager): Fay Templeton, manager; Kitty Mitchell, treasurer; Kitty Mitchell, box office. Week 21-26; good business played; Marie Cahill and Edna Wallace Hopper, Tom Nawn, Lillian Gerth, and Lucy Daly, Ada Lewis, Ida Mulle, and Lew Hawkins, and Mr. Hart with the Yale Bi-centennial Parade from balcony of the Grand Opera House, that was artistically decorated for the occasion.—The dramatic performances on Yale Campus 23, under the direction of Frank Lea Short, was excellent, and Mr. Short is being congratulated upon all sides.—The Foresters will hold a mammoth fair at the New Music Hall 19-30. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Henry Kurtz and Madge Smith, Attorney, were presented by May Irwin Oct. 14, 15 to fair business; Manager Miss Irwin has brought a new play, and had packed houses, and her act receiving the patronage this time was, no doubt, due to this reason; her support included John A. Sparks (of the Hartford colony) and Jacques Kruger, who added to the excitement; Miss Irwin was considerably handicapped by a severe cold. The week's attraction of Lovers' Lane 21-26 is drawing large and pleased audiences; this co. includes Hugh Stern, Williams Courtney, Edith Bradley, Rachel Hewitt, Vesta Lee, Mae Hall, Ada Gilmore, Mason Jeavitt, Jessie Lee, and Alice Hagaman as principals; a large number of local school children, previously educated, assisted in the second act. Are You a Mason 28. Henry Miller 31. The Old Homestead 1, 2. United Workers' Opera co. 4. Richard Mansfield 5.——NEW HARTFORD OPERA HOUSE (Goodnow and Graves, managers): An excellent co. presented House, Senate and Home 17 to large audiences. A Wise Guy 18, 19; good business; pleasing performances; Edmund Hayes deserves mention. Australia, well staged and acted 23; elicited applause from good audiences. The World Beaters replaced Isco Clothier 25, 26; good business and performance show. Al. Reeves' Beehive Burlesquers 28-30. Happy Hooligan 31.——ITEMS: William Raymond Hill, formerly city editor of the "Post," and later dramatic editor of the New York "Brooklyn World," is in the Northwest doing the press work for Stuart Robson.—The paper of the United Hebrew Opera co. is all printed in Hebrew. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter A. Raymond, manager): Ethel Barrymore in Captain Jinks Oct. 18. Of general excellence was Rose Coghlan's production of For Washington 19 and two full houses and attendance. Though the Four Cohans played last year at the Second Avenue, and this season tripled that rate, they still had an excellent house, 21 in The Governor's Son. D'Arcy of the Guards 22. Henry Miller seemed to have found his most congenial role since Heartsease: Florence Rockwell and Walter Allen, of the supporting co., were excellent. Keller's mysticism played a quality audience 23. The Penitent 24. Are You a Mason 25. Shore Acres 26. The Princess Chic 28. Two Little Waifs 29.——ITEM: WATERBURY.—BULLARD'S THEATRE (Edward C. Smith, manager): A Runaway Girl 17-19 proved entertaining to full houses. With the Cracker Jacks Burlesquers 21-23 were offered handsome costumes and settings, and a bright burlesque. Two Little Waifs 24-26. Happy Hooligan 28-30. Dainty Duchess Burlesquers 31-2.——ITEM: Manager George R. Gemmell, of the Park City, entertained a party at his New Haven residence during the Yale Bi-centennial, and in return was seen to wear a special guest's medal, issued by the university, to distinguished visitors. Verily G. R. B. is a brother!

WATERBURY.—POLI'S THEATRE (Sam Jacques, manager): The Burgomaster, with Knox Wilson and an excellent chorus, pleased large audience Oct. 17. Lovers' Lane 18, 19; fair business; good co. Rhea Hinton delighted good audience 21. James O'Neill in Monte Cristo filled the house with an enthusiastic audience 22. Keller 24. Uncle Terry 25. The Princess Chic 26.——JACQUES' OPERA HOUSE (Sam Jacques, manager): The Waite Comedy co. closed very successful week 19. Two Little Waifs pleased large audiences 21-23. A Crazy Guy 24-26. Kidnapped in New York 28-30.

NEW BRITAIN.—RUSWIN LYCEUM (Gilbert and Lynch, managers): Howe's moving pictures Oct. 17 deserved the large patronage received. Waite's Comedy co. opened for week 21 in The Golden Giant; S. R. O. capacity, and continued to good patronage. Other plays: The War of Wealth, Under Two Flags, Alabama, The Heir of Alaska, A Wife's Peril, and The Octoroon; specialties by Williams A. Quirk, Hayward and Hayward, and Anita Ward. Fanny Miller 28. The Christian 1. Henry Dudley & Castle Square Stock co. 4-9.——OPERA HOUSE (W. W. Hanna, manager): Dark.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Penitent Oct. 18 to fair house; good co. The Burgomaster 19; large audience; co., including Knox Wilson, Lillian Coleman, and Ruth White, admirable; chorus and costumes good. Rice Dramatic co. opened for week 21 in The Cherry Pickers to packed house. Other plays: Master and Man, Cumberland, 'Si Perry, Miss Jessie Lost in London, The Spectre Bridegroom, Monte Cristo, and A Ward of France. The Old Homestead 28.

MERIDEN.—JACQUES' OPERA HOUSE (Jacques and Reilly, managers): Joshua Simpkins Oct. 18; fair business and co. The Penitent 19 pleased good audience; a feature of the performance was the singing of the "Holy City." W. Margaret Bonny, the treasurer of Jacques' Opera House, Acton Opera co. 21-26 opened to good business; Two Little Waifs 28. Henry Miller 30. Yale State Polks 31.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): The Four Cohans in The Governor's Son delighted large audience Oct. 21.——McDONOUGH THEATRE (W. J. Berrin, manager): Bobbs and Mack's World Beaters Burlesquers 28; good vaudeville show and business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Burgomaster Oct. 21 to S. R. O.; performance pleasing. The Cracker Jacks 22; light attendance; fair co. Rabb Matheuer's Burlesquers 24. The World Beaters Burlesquers 25. Two Little Waifs 28.

BRISTOL.—OPERA HOUSE (W. B. Mitchell, manager): Henry King Stock co. Oct. 17-19 in Quo Vadis and For Love and Liberty; good performances and business. Caught in the Web 21 pleased fair house. Alvin Joslin 24. Two Little Waifs 28.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Cosse Payton co. closed successful week 19; satisfactory co. The Burgomaster 21; full house; Australia 22; fair and pleased audience.

TORRINGTON.—UNION THEATRE (Volkmar Bauhaus, manager): The Penitent Oct. 18 pleased large audience. Rich Ballet Burlesquers 23. Castle Square Stock co. 31-2.

STAMFORD.—GRAND OPERA HOUSE (C. M. Hoyt, manager): Rose Coghlan in For Washington Oct. 15; large audience; good performance. Keller 24. Lovers' Lane 28.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Dark.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Gene E. Bayllis, manager): Circus Day Oct. 17, 18; fair house; good co. Way Down East 19 to S. R. O.; audience pleased. Checkers, De Voode Stock co. in The World's Great Mystery, The Commodore's Daughter, Ten Ton Door, Queen's Evidence, The Christian of Ten Ton Door, Queen's Evidence, The Christian of Ten Ton Door, Queen's Evidence, The Christian of Hawk's Nest, The Old Willow Farm, Dr. Jekyll and Mr. Hyde, and His Two Wives 21-26; large audiences pleased. Monte Cristo 28. Hoyt Bells 29. Uncle Josh Spruceby 30. Keller 2. Bertha Galland 4. Quo Vadis 5. Lovers' Lane 7.——WILMINGTON THEATRE (Kelley and Schellenberger, managers): A Guilty Mother 17-19; large business; fair co. A Runaway in Ireland 21-23; fair audiences; satisfactory co. Caught in the Web 24-26. The Great White Diamond 28-30. Callahan's Faust 31-2.

FLORIDA.

JACKSONVILLE.—BURBRIDGE OPERA HOUSE (J. D. Burbridge, manager): Al. G. Field's Minstrels Oct. 15; large and appreciative audience. A Poor Relation 16, with Frederick Summerfield in the title-role; excellent performances; large house. The Sorrows of Satan 22. Barlow's Minstrels 23.

PENSACOLA.—OPERA HOUSE (John M. Cox, manager): Field's Minstrels Oct. 16; S. R. O.; audience pleased. The Little Minister 21. A Stranger in a Strange Land 28.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (S. Genovar, manager): Season opened with Ralph Bingham Oct. 10; good house; performance pleasing. Thelma 1.

GEORGIA.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Leah Leslie in East Lynne Oct. 15 to small but appreciative audience. Andrew Robson in Richard Carvel 16; good business; excellent performance. A Stranger in a Strange Land 18 pleased fair house. Barlow's Minstrels 21; good business; performance satisfactory. Daniel Workman's Stock co. 22. Sorrows of Satan 23. A Poor Relation 24. R. D. MacLean and Odette Tyler 25. Creston Clarke 28. Grand Lodge of Georgia 29. The Little Minister 30. Charles B. Hanford 31. Frederick Warde 1. Herbert Kelcey and Effie Shannon 2. Humanity 4.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): Guy Woodward in Wanted a Family Oct. 17, 18 pleased good houses. Creston Clarke in Hamlet 19; fair house; performance good. The Girl from Maxim's 21. Herbert Kelcey and Effie Shannon 5. 'Way Down East 6.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, managers): Leah Leslie in East Lynne Oct. 14 to small but pleased audience. Other People's Money 15 to large and pleased audience. A Poor Relation 22. Thelma 28. Creston Clarke 29.

GRIFFIN.—OLYMPIC THEATRE (Doc Walcott, manager): Klimt and Hearn co. in The Jones Boys in Missouri Oct. 21; large audience pleased.

ELBERTON.—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Thelma Oct. 19; fair house; good performance. Wanted a Family 24.

NEWNAN.—RESSE OPERA HOUSE (Bowman and Glover, managers): Who, What and When Minstrels Oct. 30.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hertford, manager): The Belle of New York Oct. 12; S. R. O.; co. fine. A Barrel of Money 16; co. fair; business fair. Queen Esther (local) 18, 19; big success. A Hoosegow Heart 23. The Casino Girl 25. Leon Herrmann 28.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, owner and manager): The Belle of New York Oct. 14; packed house; audience pleased; receipts, $781. A Hoosegow Heart 23. Leon Herrmann 29. A Common Sinner 30.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): New York Theatre co. in Ole Olsen, Jr., 14-19; packed houses; poor co. Carpenter's Quo Vadis 18.

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Welton, Jr., manager): Hortense Nielsen in Under Two Flags Oct. 22; business; fair performance. Barbara Frietchie 23. The Minister's Son 29. When We Were Twenty-one 30. The Outpost 1. High Rollers Burlesquers 2. 'Way Down East 4. Near the Throne 7. An American Tramp 8. The Secret Warrant 9. Prisoner and Doctrotter's Minstrels 12. Arizona 14. Foxy Quiller 21.——COLISEUM (Fred Welton, Jr., manager): Reeder's Chicago Marine Band and Orchestra 20, J. P. Dolliver 21.——ITEM: Arthur Dreham, of Chicago, a former Bloomington boy, will give a concert at St. Patrick's Church 22.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Flora De Voss co. pleased fair house 14-19 in Brother vs. Brother, Queen's Evidence, A True Kentuckian, Under Two Flags, Malvina Sylvia Hankins, and Genevieve. W. B. Patton in The Minister's Son made a decided hit 21 to good business. Robert B. Mantell 22. Twentieth Century Maids 23. 'Way Down East 28. Human Hearts 31. The Devil's Daisy 4. Lovers' Lane 12. Remember the Maine 21. Are You a Mason 25. Harrison J. Wolfe 28.

EAST ST. LOUIS.—McCLELAND OPERA HOUSE (W. Richmond, manager): Foxton Stetson Comedy co. Oct. 17-19 in Utah. Under Two Flags, Hearts and Home, and Only a Farmer's Daughter to fair business; co. ordinary. Rice' Burlesque Circus (small) 24. Miss Hubsey from Jersey 27. Two Married Women 3.——ITEM: The Rice Circus, to be given 24, promises to be the best thing ever produced by local talent.

LINCOLN.—BROADWAY THEATRE (Cundiff and Foley, managers): When We Were Twenty-one Oct. 17 pleased large house. Mr. Lennon, Miss Booth, and H. Dudley Hawley scored. Ben Hendricks in Ole Olsen 22; good business; pleased audience. Pill and Nettie Peters in A New Buffalo 23. Barbara Frietchie 28. Harry Shannon co. 29-2. 'Way Down East 7. A Secret Warrant 8.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Dungeon of Paris Oct. 15; fair house; performance good. Bowery Burlesquers 19; fair audience and co. Under Two Flags 21, with Hortense Nielsen as Cigarette; good house; co. fair. A New Buffalo 22. Jefferson De Angelis 23. The Eleventh Hour 28. When We Were Twenty-one 29. Brooke's Chicago Marine Band 30.

ALTON.—TEMPLE THEATRE (W. M. Sprague, manager): For Hearth and Home Oct. 19; full house; good performance. Wilbur Opera co. opened in Said Pasha 20; good business and performance. Wilbur Opera co. 21-23 in The Mascot and Fra Diavolo. The Village Postmaster 28. The Night Before Christmas 27. Ferris Comedians 28-2. The Belle of New York 4. Way Down East 10. City Sports Burlesquers 11.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager; J. T. Connors, business manager): Ole Olsen Oct. 16; business good; co. weak. Wicked Londen 20 to S. R. O.; poor co. Si Plunkard 26. Way Down East 27.——ITEM: Lillian Mortimer, of the Wicked London co., entertained her sisters, Hilen and Mable Mortimer, who are members of the Ben Hur co., now playing in Chicago. 29.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Grace Hawthrey Stock co. Oct. 16-19 opened in Bill, the Avenger to packed house; good performance. Other plays: A True Kentuckian, Queen, Lady Audley's Secret, and For Family Honor. All to good and pleased audiences. A Crystal Slipper 24. A Run on the Bank 25. A Thoroughbred Tramp 1. The Eleventh Hour 4.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Jefferson De Angelis in A Royal Rogue Oct. 16; crowded house; audience

house Oct. 28. Falk and Vernee Stock co. in Wicked London 30. Little Trixie 4. 5. Flambard 12.——ITEM: Bob Martin, of the Bloody Chair Opera co., and Burt Carroll, of Davis and Keeler's U. T. C., visited Manager Janney and saw the performance 22.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (R. J. Stamm, manager): Payton Sisters' Comedy co. Oct. 14-16; fair houses; performance satisfactory. German Stock co. 17; full house; excellent performance. Barbara Prietchie 18; crowded house; good co. German Stock co. 21. A Run on the Bank 22.

HOUSMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, manager): Human Hearts Oct. 11; good house pleased. My Friend from Arkansas 14; fair business; fair performance. When We Were Twenty-one 21; big house; satisfactory co. The High Rollers 23. Hans Hanson 31.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Ben Hendricks in Ole Olson to S. R. O. Oct. 26. Falk and Vernee Stock co., headed by Lillian Mortimer, 21-23 in A Nutmeg Match, Nell Gwynne, and Wicked London; co. good; business fair.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): At Valley Forge Oct. 19; good performance; excellent business. In the Heart of the Rockies 14 failed to appear. The Queen of Fame (local) 18 to crowded house. Payton Sisters' Comedy co. 24-26. A Thoroughbred Tramp 7.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): At Valley Forge Oct. 15; good business; satisfactory performance. Land o' Cotton 19 canceled. Grace Rentfrow Stock co. opened 21 to S. R. O. A Run on the Bank 28. Fannie Hill's Burlesquers 2. The Eleventh Hour 7. Martin's U. T. C. 9.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Mahara's Minstrels Oct. 19; good performance and business. Boyce and Holland's U. T. C. 8, under canvas. Wood's People's Players 21-26 in Who Wins It and Over the Hills to the Poor House; co. and business poor.

MORRISON.—AUDITORIUM (Lewis and Shelly, managers): A Bunch of Keys Oct. 17; good house and performance. All the Comforts of Home 6. Blayton's New York Stock co. 15. Flora De Voss co. 18-23.

LA SALLE.—ZIMMERMANN OPERA HOUSE (R. C. Zimmermann, manager): The Village Parson Oct. 20; packed house; excellent performance. The Minister's Son 28. The Secret Dispatch 29. When We Were Twenty-one 27.

JOLIET.—THEATRE (William H. Hulshizer, manager): Devil's Auction Oct. 14 to capacity; performance good. William Collier in On the Quiet 15 to S. R. O.; performance excellent. The Village Parson 23. 'Way Down East 28.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): A Bunch of Keys Oct. 15; good house and performance. Ole Olson 21 pleased fair house. When We Were Twenty-one 22. The Minister's Son 29. High Roller Burlesquers 1.

OTTAWA.—FARRELL'S THEATRE (T. R. Farrell, manager): The Village Parson Oct. 22; satisfactory performance; good audience. The Secret Dispatch 24. All the Comforts of Home 25. 'Way Down East 28.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Al. H. Wilson in The Watch on the Rhine Oct. 18; big house; excellent performance. Mr. Wilson was called on for a speech. Harrison J. Wolfe 11.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Human Hearts Oct. 21 to S. R. O.; audience enthusiastic. The Irish Pawnbrokers 30. Who Is Cohan 4. White's Faust 15. Remember the Maine 22.

CLINTON.—REINICK OPERA HOUSE (Arthurs and Gallaher, managers): Old Dan Tucker Oct. 10 (return); packed house pleased. The lecture course opened 15 with the Boston Symphony Orchestra to S. R. O. Under Two Flags 19; fair house and co.

KEWANEE.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): The Flaming Arrow Oct. 18; full house; excellent performance. The Village Parson 21. The Minister's Son 28. Hans Hanson 30. The Eleventh Hour 2.

PETERSBURG.—HARRIS OPERA HOUSE (O. F. Lose, manager): Blayton New York Stock co., supporting John Arthur in An Enemy to the Queen Oct. 21; good audience pleased.

PANA.—NEW GRAND (J. Will Smith, manager): A Bunch of Keys Oct. 12; fair business and co. Payton Sisters' co. 21-23. The Eleventh Hour 28. Harrison J. Wolfe 7.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Dangers of Paris Oct. 17; topheavy house pleased. Robert B. Mantell in Hamlet 21 pleased large audience.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Tim Murphy Oct. 17 canceled. Devil's Auction 19; packed house pleased. The Minister's Son delighted fair audience 22.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Dangers of Paris Oct. 18; fair business and co. The Flaming Arrow 19 satisfied good house. The Village Parson 24. 'Way Down East 25.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): In a Woman's Power Oct. 14 to large and pleased audience. Near the Throne 6. McFadden's Row of Flats 8.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): In a Woman's Power Oct. 16; fair business and co. When We Were Twenty-one 18 pleased good house.

MOLINE.—WAGNER OPERA HOUSE (A. H. Taylor, manager): Ole Olson 18; packed house; pleased audience. A Bunch of Keys 19; fair business; good performance.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Chase-Lister co. in Man and Master Oct. 20 pleased large house. The Minister's Son 27.

BUSHNELL.—OPERA HOUSE (George C. Klein, manager): A Rag Time Girl Oct. 17 failed to appear. Euterpean Concert co. 22; good business; fair co.

LOCKPORT.—NORTON'S OPERA HOUSE (George R. Norton, manager): Remember the Maine Oct. 21; fair performance; good house.

MATTOON.—(Charles Hogue, manager): Under Two Flags Oct. 16 pleased good house. The Octoroon 17; satisfactory performance; good house.

FAIRBURY.—OPERA HOUSE (Phil. Wade, manager): Remember the Maine, Oct. 23.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): William Collier in On the Quiet Oct. 16 to capacity; attraction best seen here this season. 'Way Down East 19; packed house; audience pleased; a flock of sheep and several cows and horses introduced in the first act added to the play's realism; Grace Hopkins, Charles Reed, John Brennan, Legola O'Connor, Charles Burke, and J. H. Bunny deserve mention. Chicago Concert co. and Opie Read 22. All the Comforts of Home 23. A Brace of Partridges 26. Henrietta Crosman 31.——AUDITORIUM (Harry G. Sommers, manager): The Evil Eye 14; large house pleased. Brooke's Marine Band and Orchestra 18 opened Y. M. C. A. Course to full house; very enjoyable concert. The Rossonians 24.——ITEMS: Following is a list of this season's attractions in the Y. M. C. A. Course: Honorable Champ Clark 18, Reverend Thomas Dixon 24, Blayton Grand Concert co. Dec. 21, Ottumwa Male Quartette Jan. 7, Ernest Gamble Concert co. 24, Lorado Taft Feb. 3, Jubilee Singers 20, Maud Ballington Booth March 19, Senator Joseph P. Dolliver 27.

MARION.—THE GRAND (E. L. Klineman, manager): An American Gentleman Oct. 18; large audience; Bonnell good; support capable; scenic effects fine. In a Woman's Power 19; large house; excellent performance. Charles Mason and Lawrence Underwood deserve mention. Harry A. Williams, John F. Birch, Lillian Harris, and Ivah Willis were also good. Reeves-Smith, supported by Margaret Robinson, in A Brace of Partridges 21; good house and co. Brooke's Marine Band and Orchestra entertained large audience 22. This was the first attraction of the Y. M. C. A. Course. Jacobs and Steinberg co. 23, 24. The Flaming Arrow 25, 26. A Secret Warrant 31. Dainty Paree Burlesquers 1, 2. Side Tracked 4. When We Were Twenty-one 5. American Burlesquers 7. The Man from Mexico 8. The Convict's Daughter 9.——ITEM: William F. Muenster, business-manager for Reeves-Smith, closed with that co. 21, to accept a like position with Daniel Frohman's Stock co., that he joins at Washington 28. He was succeeded by C. C. Stocking, who joined the co. here 21.

EVANSVILLE.—GRAND (C. J. Scholz, manager): Falk and Vernee Stock co. Oct. 14-18 to fair houses in A Nutmeg Match, Nell Gwynn, The Golden Giant, The Ohio Girl, Frou-Frou, and Wicked London; co. mediocre. Foxy Grandpa 19; good house; performance disappointing. Barbara Prietchie 21; fine house; performance good. 'Way Down East 23. Jefferson De Angelis 30. The Belle of New York 7.——PEOPLE'S (C. J. Scholz, manager): Stetson's U. T. C. 19; good houses and performances. Don't Tell My Wife 20; excellent performance and business. Across the Desert 27.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Al. H. Wilson in The Watch on the Rhine Oct. 15; big business; performance excellent. J. K. Emmet and Lottie Gilson in The Outcast 17; fair business; pleasing performance. Brooke's Chicago Marine Band 20; big house; audience pleased. Across the Desert 21; fair business; audience pleased. A Brace of Partridges 25. Near the Throne 30. The Man from Mexico 1. Streeter Stock co. 4-9.

UNION CITY.—UNION GRAND THEATRE (B. J. Fisher, manager): Davidson Stock co. Oct. 14-19 in Sheridan Keene, O'Flynn in Mexico, The Indian, Under Two Flags, True Hearts of Erin, The Devil's Mine, and Little Red Riding Hood to good business; co. excellent; specialties above the average. Harrison J. Wolfe 22.——ITEM: P. R. Loveland, advance agent of the Davidson Stock co., spent Sunday here with the co.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): 'Way Down East Oct. 18; full house; good performance. Old Dan Tucker 22; big; heavy house satisfied. Human Hearts 23. The Montanas 28. Watson's Burlesquers 29. The Span of Life 1.——ITEM: Mabel De Forest, soubrette of the Old Dan Tucker co., was taken dangerously ill at Nappanee, Ind., 18. She is now reported improved and it is hoped will rejoin the co. soon.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): A New Buffalo to small house Oct. 16; performance poor. Old Jed Prouty to large and pleased audience 19. Don't Tell My Wife to good business 19; performance pleasing. Brooke's Chicago Marine Band and Orchestra 22. The Flaming Arrow 24. Side Tracked 25. Liberty Bell Quartette 28. Marrison's Faust 29. Dainty Paree Burlesquers 30, 31.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Foxy Grandpa Oct. 16; large business; fair performance. Are You a Mason 17 delighted good house. Faust 22; good business and co. Harrison J. Wolfe 24. Don't Tell My Wife 31. The Watch on the Rhine 4. When We Were Twenty-one 9.——THE PHILLIPS (Murray and Swisher, managers): The Gambler's Wife 2. Bronson co. 4-9.

ANDERSON.—GRAND OPERA HOUSE (Dickson and Mustard, managers): Across the Desert Oct. 17; fair performance; poor business. In a Woman's Power 18; fair performance and house. The Eleventh Hour 19 to large and enthusiastic audiences. Reeves-Smith in A Brace of Partridges 22; excellent performance; poor business. Morrison's Faust 29; fair performance; big business. Primrose and Dockstader's Minstrels 31.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Old Dan Tucker Oct. 21; good performance and house. Under Two Flags 22; good house and co. Rose Mayo, as Cigarette, won applause. Streeter Stock co. 23-2. Humpty Dumpty 6. Arizona 13. The Girl in the Barracks 22.——ITEM: Mrs. Barty Cushing and Mrs. F. E. Merritt, of Chicago, visited Barty Cushing, of Under Two Flags co., here.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): The Evil Eye Oct. 15 to good and pleased house. The Man from Mexico 17 disappointed small audience; Walter E. Perkins was not in the cast. Salisbury Orchestra 25.——ITEM: James Carew, formerly of Goshen, is a member of Amelia Bingham's co. this season.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The Village Parson Oct. 16; satisfactory performance and house. In a Woman's Power 17; fair house and co. Foxy Grandpa amused good house 18. Are You a Mason 19; large audience pleased. Arthur Deming in Don't Tell My Wife drew well 22; good co.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Phil and Nettie Peters in A New Buffalo pleased large audience Oct. 10. The Village Parson 12; business and performance good. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 14; fair business; supporting co. poor. The Eleventh Hour 23. Brooke's Marine Band and Orchestra 28.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): The Eleventh Hour Oct. 15; good co.; S. R. G. Jacobs and Steinberg Stock co. 17-19; fair co.; crowded houses. Brooke's Chicago Marine Band 23. Harrison J. Wolfe 26. A Turkish Bath 26 canceled. In the Rockies 28. Old Dan Tucker 30. For Hearth and Home 2. The Span of Life 4. Royal Players 7-9.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Brooke's Chicago Marine Band Oct. 19; small house pleased. Human Hearts 22; full house pleased. 28 Flunkard 28. Salisbury's Orchestra 1. Four P. Vaudeville co. 5-11. Fanny Hill's Burlesquers 15. They're After Me 21. Reid-Gilbert Concert co. 25-27.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Don't Tell My Wife Oct. 17; good business and performance. A New Buffalo, Casey's Wife, and A Turkish Bath failed to appear on their respective dates. Durno Emmett, magician, 23. Old Dan Tucker 28.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Harry Shannon co. Oct. 14-16 in Legally Dead, Two Little Rogues, and The Opera Singer; co. exceptionally strong; business good. The Shannon children, Hazel and Harry, were very good. Don't Tell My Wife 28. A Turkish Bath 29.

FRANKLIN.—NEW OPERA HOUSE (L. Zeppenfeld, manager): A Turkish Bath Oct. 12; fair house; good performance. The Outpost 16; co. good; play poor; large audience. In the Heart of the Rockies 21 failed to appear. Brooke's Chicago Marine Band 24. Stetson's U. T. C. 28. They Want Me 2.

PERU.—PAVILION (Charles J. Boots, manager): Across the Desert Oct. 16; good business; fair performance. Side Tracked 24. The Devil's Deluge 30.——ITEM: Charles J. Boots, manager of the Pavilion, was married Oct. 22 to Miss Kate Killen, of Rochester, Ind.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heinsman, manager): Old Dan Tucker Oct. 16; good house; performance fair. The Man from Mexico 19 to capacity; excellent performance. Human Hearts 28.

ASHFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Veronee Stock co. Oct. 14-19 canceled. A New Buffalo 17; good house; fair performance. In the Heart of the Rockies 21. For Hearth and Home 2. 28 Flunkard 7. Little Trixie 8.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Beggar Prince Opera co. in La Mascotte Oct. 16; good house; audience pleased. Side Tracked 21. They Want Me 7. The Flaming Arrow 19. 28 Flunkard 28.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Katie Emmett in Waifs of New York Oct. 18 to large audience. Miss Emmett clever; support poor. Stetson's U. T. C. 25. The Night Before Christmas 30.

MADISON.—GRAND OPERA HOUSE (Graham and Shick, managers): Stetson's U. T. C. Oct. 16 to S. R. O.; performance good. Beggar Prince Opera co. in Said Pasha 18; good house; co. fair. A Run on the Bank 21; crowded houses pleased.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): A Brace of Partridges Oct. 17; fair house delighted. Human Hearts 24. The Man from Mexico 31. Bryan's Comedians 4-9. The Span of Life 14.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Brooks' Marine Band and Orchestra Oct. 19; large audience pleased. Holden Comedy co. 22-28. Salisbury Orchestra 31.

NEW CASTLE.—ALCAZAR OPERA HOUSE (S. F. Brown, manager): A New Buffalo Oct. 15; fair house; performance good. The Eleventh Hour 17 to large and pleased audience. Don't Tell My Wife 28.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Across the Desert Oct. 19; fair business and performance. All the Comforts of Home 22; big business; good co. Jacobs and Steinberg co. 25, 26.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): Martin's U. T. C. co. turned people away Oct. 21. Across the Desert 28. Falk and Veronee Stock co. 28-30.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gashler, manager): Don't Tell My Wife pleased fair house Oct. 21. The Eleventh Hour, featuring Charles A. Gardner, pleased fair house 22. 28 Flunkard 6.

ANGOLA.—CROXTON OPERA HOUSE (F. Croxton, manager): Rose Mayo in Under Two Flags Oct. 14; crowded house; audience pleased. Side Tracked 22. Pudd'nhead Wilson 31. Harry Glazier 9.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): All the Comforts of Home Oct. 19 pleased good house. Old Dan Tucker 23. The Span of Life 31. Uncle Hez 6.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Foxy Grandpa Oct. 17; full house; good performance. Don't Tell My Wife 18; good business and performance.

LA FAYETTE.—GRAND OPERA HOUSE (Max Bern, manager): Willie Collier in On the Quiet Oct. 17; small business; performance excellent. A Brace of Partridges 23. Don't Tell My Wife 24.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): A Brace of Partridges Oct. 18 to pleased and good house. H. Reeves-Smith excellent. Jacobs and Steinberg Vaudeville 28-30.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): A Turkish Bath Oct. 17; good house; excellent performance.

CARTHAGE.—COLUMBIA OPERA HOUSE (A. O. Hill, manager): Ritchie Novelty co. Oct. 17; good audience and attraction.

DECATUR.—DOSSE'S OPERA HOUSE (J. W. Dosse, proprietor): Old Dan Tucker Oct. 24. 28 Flunkard 1.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Little Trixie Oct. 24. 28 Flunkard 30. Liquid Air Lecture 6.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Across the Desert Oct. 16; good performance; large house. Don't Tell My Wife 29.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Bonne Williams, manager): Ten Nights in a Bar Room 22.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Tim Murphy in A Capital Comedy Oct. 14 to good house. This actor is very popular here and was warmly received. Jefferson De Angelis was threatened with pneumonia 14, and his role in A Royal Rogue was played for the first time by his understudy, George H. Burnside, who gave a very creditable performance. Mr. De Angelis came before the curtain and announced the change, offering to refund the money to the entire audience, but there were only three takers in the house, that was packed. Otis Skinner scored a great triumph in Francesca da Rimini 15, before one of the largest audiences of the season; supporting co. unusually strong. Last in New York 19; good attraction; topheavy house. The Flints, hypnotists, opened to good business 21; performance better than when last seen here. Ole Olson 28. Foxy Quiller 29. Ward and Vokes 30.——ITEMS: Tim Murphy was entertained by Elks' Lodge, No. 251, 14.—Manager Henderson and Mrs. Henderson gave a supper 18 after the performance, at which Otis Skinner was the guest of honor.—C. E. Millgis, advance representative of Ward and Vokes, was the guest of Manager Henderson at the Country Club 21.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roche, manager): Jefferson De Angelis in A Royal Rogue Oct. 15; excellent performance; good house. Tim Murphy in A Capital Comedy 16; good audience. Mr. Murphy was at his best and responded to a curtain call. Last in New York 18; good attendance; indifferent performance. Otis Skinner in Francesca da Rimini 19; house packed; performance first-class. William Norris as Pepe, Marcia Van Dresser as Francesca, and Aubrey Boucicault as Paolo were close seconds to Mr. Skinner, and were called before the curtain many times. When London Sleeps 22; fair house; medium co. Jerome Sykes in Foxy Quiller 23. Ward and Vokes 29. The Woman in Black 31. Seldon's Stock co. 4-9, except 6. Barbara Prietchie 6. Sis Hopkins 12. 'Way Down East 13. King Dodo 18. The Village Parson 21. For Love's Sake 22.——COATES OPERA HOUSE (Frank W. Coates, owner and manager): Dark.——CASINO: Dark.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): Dark.——SANGERBUND AUDITORIUM: Dark.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Nadine Winstan co. in Under Two Flags, Camille, Carmen, Sapho, Dixie Land, Because I Love You, Miss Fedora, Nell Gwynne, and East Lynne had fair houses Oct. 14-19. The Village Postmaster 22. A Bunch of Keys 23. An Only Daughter (local) 28. The Rooneys 4.——ITEMS: Much regret is expressed at Manager J. F. Jersey's decision to discontinue the management of the Opera House when his present lease expires, June 1, 1902, to devote his entire time to his bill posting business. He will continue to live in Ottumwa.—The Y. M. C. A. Star Course includes D. F. Fox 8, Whitney Mockridge Grand Concert co. 29, Leland T. Powers Dec. 20, E. P. Sweeney 30, Alexander Black Jan. 28, John P. D. John Feb. 25, Listerman Quartette March 31.—The Giffin Concert co. gave an entertainment to the Elks in their hall Oct. 22.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Otis Skinner in Francesca da Rimini to very large and fashionable audience 17; performance fine. A Royal Rogue was greeted by S. R. O. 18. Owing to a severe cold Jefferson De Angelis was unable to appear and his role was well filled by his understudy. The Village Postmaster 21; fair business; performance not as good as last season. McFadden's Row of Flats 24. Foxy Quiller 25. Ward and Vokes 1.——GRAND OPERA HOUSE (William Foster, manager): The Eleventh Hour 14-16 to good business. The Gypsy Princess 17-19; good business; fair performances. Grace Hayward co. opened for week to S. R. O.; co. far above the average. Owing to A Bunch of Keys playing the Grand 25, 26, the Hayward co. will finish their engagement at Foster's Opera House. Last in London 28-30. Rusco and Holland's U. T. C. 31-2.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Tim Murphy in A Capital Comedy Oct. 17 delighted good audience. A Bunch of Keys 19 jingled merrily for the pleasure of a topheavy house. When London Sleeps 21 earned the approval of another topheavy house. Felton Vaudeville co. 24-26 failed to appear. Hans Hanson 28. High Rollers Burlesquers 28. Flint, hypnotist, 29-2. Barbara Prietchie 3. The Devil's Doings 6. Lost in New York 9.

FORT DODGE.—MIDLAND OPERA HOUSE (R. T. Meservey, manager): A Romance of Coon Hollow Oct. 16; big house; fair performance. James T. McAlpin in Hans Hanson 18 to large house; performance failed to please. Rosey's Boys Concert co. 22. Maud Campbell concert 24. Lovers' Lane 4.——ITEM: Manager Meservey is a candidate for the State Legislature on the Republican ticket.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Jefferson De Angelis in A Royal Rogue Oct. 19; enjoyable performance; filled house. A Bunch of Keys 20 pleased fair house. When London Sleeps 22. The Minister's Son 25. Ole Olson 27. Under Two Flags 30. Humpty Dumpty 1. Barbara Prietchie 2. The Village Parson 3.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): Two Merry Tramps Oct. 15 satisfied big house. A Romance of Coon Hollow 17 pleased fair house. Two Married Men 28. The Lyric Ladies' Orchestra 28. Uncle Josh Spruceby 1. The Village Parson 12.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Uncle Josh Spruceby Oct. 11; fine business; pleased audience. Maud Ballington Booth (first number the Crockett lecture course) 28. East Lynne 2. Two Married Men 4. All the Comforts of Home 18.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Liquid Air Lecture, first number Ellsworth College course, Oct. 24. Frederick Russell 22. Snow White (local) by cadets of Iowa Industrial School 16 to good business; poor attraction.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Lost in New York Oct. 21; fair co.; good house. U. T. C. 28. Ward and Vokes 31. Rosey Boys' Concert co. 2. Ole Olson 4. The Village Parson 6. Two Married Men 7. The Eleventh Hour 12. Humpty Dumpty 13.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): William Owen in Romeo and Juliet 8.——STEYER'S OPERA HOUSE (George Higgins, manager): A Breezy Time Oct. 18; fair house and co. Mahara's Minstrels 28.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): My Friend from Arkansas Oct. 17; good house and performance. Pixine 25 (local). Griffian, hypnotists, 28. Ole Olson 31. Under Two Flags 4.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): A Bunch of Keys Oct. 22 to large and pleased house. Under Two Flags 1. The Minister's Son 5. The Eleventh Hour 6. Boston Ladies' Orchestra 8.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Foxy's Ferry pleased topheavy house Oct. 21. My Friend from Arkansas 23. Uncle Josh Spruceby 24. Aunt Jerusha 28. The Woman in Black 29. Felton's Vaudeville 31-2.

M'GREGOR.—THE BERGMAN (Ed. Bergman, manager): Season opened with Mahara's Minstrels 19; good house; indifferent performance. William Owen 23.

BOONE.—ARIES OPERA HOUSE (Ben R. Wiley, manager): Uncle Josh Spruceby Oct. 19 to S. R. O. Twentieth Century Stock co. 21-25. My Friend from Arkansas 26.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Aunt Jerusha Oct. 21; good co. and house. The Woman in Black 28. Mahara's Minstrels 4.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Twentieth Century Maids Oct. 22. The Village Postmaster 24.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): A Cocked Hat Oct. 22. Two Married Men 29. A Breezy Time 7.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevinson, manager): The Village Postmaster Oct. 20 to S. R. O.; excellent performance.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Lost in New York Oct. 22. Rosey's Boys Concert co. 29.

RED OAK.—EVANS THEATRE (W. H. Evans, manager): A Merry Chase Oct. 21; good business; satisfactory co.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): A Bunch of Keys Oct. 22; S. R. O.; excellent performance. Ole Olson 28.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Village Postmaster Oct. 15 to full house; everybody "got their money's worth;" of the large and attractive co., Florine Farr and Angela Russell were pre-eminently successful; Eugene Powers was a typical village postmaster; Samuel Michelson as the bad boy, and Beanie Beardsley, his complement, caused many hearty laughs; Amy Hamlin, Grace Leith, May Gooch, Josephine F. Shepherd, Robert Kelly, Harry Brooks, Bert Hodgins, John W. Carlisle, and Brinsley Shaw were other good ones. For Hearth and Home 18 had only fair audiences, but pleased; Alma Gillette and Amy Dale were favorites; L. S. DeKalb was very acceptable as the hero, and Frederick Roberts a successful villain; W. J. Sully, Blanche Roper, Adah C. Sherman, Herbert Denton, W. F. Powell, and Deane Bergp also deserve mention. The event of the week was A Runaway Girl 19 with Arthur Dunn as Flipper; the house was crowded almost to suffocation; Arthur Dunn and Clara Belle Jerome were first favorites, "but there were others." Celeste Wynn, Sadie Kirby, H. W. Tre Deplick, Walter Clifford, Maurice Abbey, George Miller, Henrietta Shelby, and Irene Egan belting especially pleasing, with Miss Garrick, Rose La Harte, Georgiana La Tour, Louis J. Minta, Harry Dickson, Henry Lewis, Frank Ingle, Frank Bymond, and George Beard deserving mention. Gus Sun's American Minstrels 19 had small audience at matinee and goodly gathering in the evening; the jokes were new and the co. contained many good voices, the best being E. W. Chipman, W. H. Ingler, James Nugent, Chris Bates, Harry Mayrick, Low Diamond, and Sam Horner; costumes handsome and orchestra above the average; in the olio Gus Sun indulged in different feats of jugglery, and Eliet Brothers did some neat gymnastic work. Midnight in Chinatown 20. Lovers' Lane 25. Camille 26. Quo Vadis 28. The Belle of New York 29. Wilbur Opera co. 4-9.——GRAND OPERA HOUSE (James L. King, manager): Dark.——ITEM: Gus Sun's Minstrels rolled into town in a brand new car, with all modern improvements, his old one having burned at Council Bluffs about two weeks ago, just after the insurance policy on it had expired. Gus doesn't appear to be broken-hearted over his loss, however, so he evidently has "a boodle to burn."

THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (R. L. Martling, manager): The Runaway Girl Oct. 19; good business and co. The Ashley Rush co. 21-26. Fannie Bloomfield Zeisler Dec. 2.——TOLER OPERA HOUSE (H. G. Toler, manager): Toler Stock co. in Lady Audley's Secret and The Eastern Shore 14-19 pleased good houses. If Hearts but Ruled 21-23. Willard Dashiell, author of The Eastern Shore, is stage-director of the newly organized co.——SEDGWICK MUSIC HALL (management of Albertus Magnus Conservatory): Concert Oct. 24; Miss Nelda von Seyfried, soprano, and Dr. Appy, violinist.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, manager): Midnight in Chinatown pleased packed house Oct. 20; scenery excellent. The Belle of New York 30.——AMUSEMENT HALL.—NATIONAL SOLDIERS' HOME (Captain Barr, manager): At the Old Cross Roads 23; excellent attraction; good house.——ITEM: The Imperial Stock co. closed here after a season of one week's duration.—Managers should take notice, as this will be their only notification of cancelation.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): For Hearth and Home 14; large audience; performance excellent. The Runaway Girl 19 to largest business of season; audience pleased. Brown's in Town 1. The Hoosier Girl 2. The Missouri Girl 8. Irving-French co. 7-9. A Wise Member 21. Century Club Burlesquers 23. Morey Stock co. 25-30.——OPERA HOUSE (W. A. Lee, manager): Dark.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, manager): Ashley-Rush co. Oct. 14-20 opened in A Parisian Princess to S. R. O.; good business throughout week; first-class performances. Sun's Minstrels 22. For Her Sake 29. Shuman Quartette 1, under the auspices of the Elks. Prince Romiro 4.

M'PHERSON.—NEW OPERA HOUSE (E. A. Russ, manager): Noble Dramatic co. Oct. 14-19 in The Gold King, Fanchon, the Cricket, Reuben Blue, Escaped from Sing Sing, East Lynne, and Lucky Ranch; good performances and houses. For Her Sake 24. Devil's Lane 1. Brown's in Town 2.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Branch, manager): An American Tramp Oct. 7 to fair business; E. H. O'Connor, Maggie Meredith, and Gertrude Barnes the best of a very good co. The Idol's Eye 28. Put Me Off at Buffalo 29. The Burgomaster 31.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Passion Play Pictures Oct. 11, 12; poor business. An American Tramp 16; satisfactory performance; splendid business. Lyceum Stock co. 21-26. Midnight in Chinatown 28. At Valley Forge 30. Hogan's Alley 1.

WELLINGTON.—WOOD'S OPERA HOUSE (T. C. Roup, manager): Marie Fountain Theatre co. Oct. 14-16 in The Tigress, In Old Virginia, and The Vendetta; large audiences pleased. Brown's in Town 21. Midnight in Chinatown 5.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Hogan's Alley Oct. 19 failed to appear. For Her Sake 23. At the Old Cross Roads 30. Irving-French co. 6. In a Woman's Power 9. Morey Stock co. 11-16. A Wise Member 19.

GREAT BEND.—WILNER'S OPERA HOUSE (J. T. Lewis, manager): Minstrels (local) auspices of Harperson's Military Band, Oct. 23. For Her Sake 28. Schuman's Grand Concert co. changed date to 21 instead of 2.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Heart of a Woman Oct. 19 (benefit Independent Order of Red Men); good house; performance fair. At the Old Cross Roads 28.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (A. H. Denton, manager): Brown's in Town Oct. 28.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myer, manager): For Her Sake Oct. 26. Brown's in Town 29.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Noble Dramatic co. Oct. 29-Nov. John Thomas Concert co. 7.

INDEPENDENCE.—AUDITORIUM (R. Bloxier, manager): Hogan's Alley Oct. 29.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James H. English, manager): Wilbur Opera co. Oct. 24-26 in Said Pasha, Fra Diavolo, Nell Gwynn, La Mascotte, Howard-Dorsett co. 28-2. U. T. C. 4. The Belle of New York 8. Human Hearts 11. Herbert Kelcey and Effie Shannon 12. Madeline of Fort Reno 16.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Arnold Stock co. Oct. 21, 22, in My Old Kentucky Home and The Vagabond; large houses; good co. The Little Minister 4.

OWENSBORO.—NEW TEMPLE THEATRE (Dudley and Burch, managers): Old Fiddlers' Contest (local) Oct. 15 to large house; enjoyable entertainment. Across the Desert 28.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Howard Gould in Brother Officers Oct. 21; fair house and fine performance. Martin's U. T. C. 23. Grace Rentfrow's co. 4-9.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, managers): Fanny Hill's Burlesquers Oct. 25.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Willis Collier Oct. 24.

HENDERSON.—OPERA HOUSE (Leo Oberdorfer, manager): Dark.

LOUISIANA.

MONROE.—OPERA HOUSE (I. Sugar, manager): Eugenie Blair Oct. 15 to S. R. O.; performance good. Vaughan Gla

The Captain's Mate, A Bowery Courtship, The Queen of Chinatown, The Mask of Life, Orphans of New York, A Daughter of the South, Out in the Streets, and The Pride of Kerry. Eagleton Stock co. 4-9.

AUGUSTA.—OPERA HOUSE (Frank Owen, manager; David Owen, resident manager): Daniel Sully in The Parish Priest Oct. 15; fair audience pleased. Del Kerroll co. 17-19 to large business. Harcourt Comedy co. 21-26; satisfactory co. and houses. The Wrong Mr. Wright 29. Sag Harbor 30.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Charles Manley in Down on the Farm Oct. 24; good business; fair co.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Mamma's New Husband Oct. 19; good business; pleasing performance. Myrtle and Harder co. 21-26 opened to S. R. O. and continued to large business throughout week; excellent co.; good specialties. Plays: Ups and Downs of Life, Knobs o' Tennessee, A Man of Mystery, Scenes and Riches, For Congress, For His Sister's Sake, The Power of Love, and Out of the Slums. Mazeppa 28. A Day and a Night 30. Nathan Hale 31. Oriental Burlesquers 2. Miss Bob White 5 canceled. Alvin Joslin 8.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Myrkle and Harder co. opened successful week Oct. 19; co. good. Stetson's U. T. C. pleased large house 22. The Vermont Girl 23 cancelled. A Day and A Night 31. Miss Bob White 4 cancelled. Under Two Flags 8. Quo Vadis 14 canceled. The Deemster 15. When We Were Twenty-one 22. Murray and Mackey co. 25-30.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Conroy, Mack and Edwards opened for three nights Oct. 21 in A Daughter of Cuba to S. R. O. On the Mobile 22 and Dangers of New York 23; co. above average; business exceptionally good. Russell and Rhine 24 failed to appear. Frederick.—CITY OPERA HOUSE (F. T. Rhodes, manager): Mamma's New Husband Oct. 16; fair business; audience pleased. Stetson's U. T. C. 19; good business and co. Zola's Parisian Beauties Burlesquers 2. The Vermont Girl 5.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (W. F. Meade, manager): Archie Boyd in Vermont Oct. 19; fair performance; small audience. James O'Neill in Monte Cristo greeted hundreds of old friends 24, giving a delightful and finished performance; scenery elaborate. Ellen Holden 25. Henry Miller 28. The Christian 29. The Princess Chic 30.——EMPIRE THEATRE (Maurice Callahan, manager): The Telephone Girl 19; big matinee; fair evening attendance; co. below average. James R. Waite in Uncle Terry 21; good performance; business light. The Penitent 22; excellent co.; production well staged; fair house. The Parish Priest 26. May Fiske on 28-9 in The Parish Priest 30. May Fiske, Charity Girl, My Humble Regard, Nell Gwynn, Charity, Girl, My Humble Regard, Nell Gwynn, Charity, Girl, My Humble Regard, Under Two Flags, Ten Nights in a Bar-room, Fanchon, and Pygmalion and Galatea.——Lyman Howe's moving pictures at Odd Fellows' Hall 23 drew immense audiences.——ITEM: Harry Johnson, manager; attended a meeting of the Carpenters' Union 22. Mr. Johnson, stage carpenter for the Vermont co., attended a meeting of the local stage hands during the co.'s engagement in this place, and gave an interesting talk on matters in general. The local union is planning a concert and ball for New Year's Eve.

ROCKLAND.—OPERA HOUSE (L. Draying Bates, manager): Franklin Stock co. closed successful week 19. Plays: The Strange Adventures of Miss Brown, Forty-Nine, A Child of Fate, and An American Rover. Ellen Gerard deserves mention. Our Gas Prince, Ellen Gerard, Dan Sully, Ellen Gerard, Our Gas Prince,

thereby lost a number of dark nights that might have been filled.

BRIGHTON.—NEW CRITERION THEATRE (H. T. Mason, manager): A Hidden Hand Co. 21; good business and co.; Chas. W. Leary and Isabel Lamon reported ankle sick. Shubert's U. T. C. 21: excellent house; performance cancelled. Peck's Bad Boy 22; fair business; good performance. Mabel Paige co. 23-28. Primrose and West's Minstrels 29. The Little Corporal, Under Two Flags, Uncle Tom's Cabin, The Little Barrister, Richard and Pringle Sam to Come, The Great White Diamond & Wife, Reputation, A Romance in Ireland & Gay Vaile 11. The Christian 12.

WEST NEW BRIGHTON.—STOCKTON'S THEATRE (S. Stockton, owner and manager): A Hidden Hand to Oct. 26; fair house; performances fair. Nevers-King Stock co. 21-26 opened for season opening night: Peggy, For Liberty and Love, The Battle of Life, The Hunchback, Quo Vadis, A Rose from America, Mr. Barnes of New York, and Pink Dominoes. A Rough Rider's Romance 28. Lovers' Lane 4. Brownville Old Homestead (local) 5. Little Akron boom 11-13.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Feldhauer, manager): Forest Rose to Oct. 17; co. and business good. Gorge Nearer to Me, O'Hooligan's Luck 18, 19; large audiences; good co. Peck's Bad Boy 21; fair co.; fair business. Fun A Night on Board 22; business and co. fair. Little Tycoon 23. A Wife Out 24. 25. The Hottest Coon in Dixie 26. Uncle Josh Spruceby 28. Night Bells 31. Uncle Josh Spruceby 2.

BOSTON.—HARRIS LYCEUM (Harris Brothers, managers): The Queen of Chinatown opened 19 to good business; poor performance. My Friend Clancy 20; good performance; fair business. A Romance in Ireland 21. A Rough Rider's Romance 22. The Hottest Coon in Dixie (return) 2.——OPERA HOUSE (A. H. Heller, manager): Dark.

CAMDEN.—THEATRE (M. W. Taylor, manager): Peck's Bad Boy Oct. 17-19; poor performance to capacity. Sweet Miss 21-23; unsatisfactory co.; good business. Uncle Josh Spruceby 24; fair business and co. Callahan's Feast 28-30. The Great White Diamond 31-2.

ELIZABETH.—LYCEUM (William McD. Drake, lessee and manager): Mabie Price co. Oct. 21-26; good co. and business. A Royal Prince 28.——JACOBS' THEATRE (George W. Jacobs, manager): A Rough Rider 24. A Romance in Ireland 25. Night Bells 26. A Tipperary Christening 28.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Pickinson, manager): My Friend Clancy Oct. 19; good house; co. poor. Volder's Scenic Pan-American 24. 25. The Hottest Coon in Dixie 26. Uncle Josh Spruceby 4.

RED BANK.—OPERA HOUSE (Charles E. Hinman, manager): Two Little Waifs Oct. 15; performance, scenery and attendance excellent. My Friend Clancy 21; fair performance; good audience. Stetson's U. T. C. 24. Howe-King Stock co. 28-2.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Morris, manager): Peck's Bad Boy Oct. 19; good house and co. Stetson's U. T. C. 22; co. good; S. R. O. audience. The Hottest Coon in Dixie 31. Happy Hooligan 4.

HOBOKEN.—LYRIC THEATRE (H. P. Soulley, manager): Two Little Vagrants Oct. 17-19; large audiences; co. good. Mrs. H. R. Monroe, illustrated lecture on "Martin Luther," 21-23. Kidnapped in New York 24-26.

DOVER.—BAKER OPERA HOUSE (William A. Baker, manager): Stetson's U. T. C. Oct. 16; S. R. O. New York Philharmonic Club 22; excellent concert to capacity. A Romance of Ireland 24.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Schorb and Deanick Vaudeville co. Oct. 28, 29.

NEW MEXICO.

SILVER CITY.—MORRIL'S OPERA HOUSE (C. Bennett, manager): Rubie Theatre co. closed a week's engagement Oct. 19. Repertoire: The Princess of Patchen, The Count of Monte Cristo, Wife for Wife, The City of New York, Nell Gwynn, Faschon the Cricketer, and The Brand of Cain. The co.'s best work was done in Nell Gwynn. Miss Shannons as Nell Gwynn, Mr. and Mrs. MacDonald as King Charles, and Louise the Duchess respectively deserve special mention. Ad J. Stanley joined the co. here. Business and co. good. Maude Miller co. 1. Hutner's Strolling Players 4. Rosedale 12. Carpenter's Quo Vadis 18. Get Together co. 25-30.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, manager; W. S. Moss, local manager): Ten Nights in a Barroom Oct. 24.

NEW YORK.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): Henry Miller in D'Arcy of the Guards Oct. 17; good business; fine performance; Florence Rockwell's Pamela was very pleasing. James R. Waite in Uncle Terry 19 pleasantly surprised all that saw him; support good; scenery fine. Francis Wilson in The Strollers 21 to S. R. O. Madame Modjeska and Louis James in Henry VIII 22 to S. R. O.; fine performance. The Way of the World 23. York State Folks 24, 25. Tales Out of School 26, 28.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Treasure Island, with Beatrice as the star, filled the house 17-19, and her many hairbreadth escapes kept the audiences at fever heat. Are You a Buffalo opened 21 for four days to S. R. O.; Paver and Sinclair are the stars, and are surrounded by a large and competent co. James O'Neill in Monte Cristo 25, 26. The Village Parson 28-30. The Lilliputians 31-2.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): Under the direction of Julian Rose, Division A of Proctor's Stock co., produced What Happened to Jones, with More Than Seven as curtain-raiser 21; the laughter was continuous; the cast was the same that recently was seen in the play in New York.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Are You a Buffalo Oct. 16, 17; good performances to S. R. O. Clyde Fitch's friends formed one of the largest audiences of the season to witness his latest play, The Way of the World 22; the performance was a finished one; Elsie De Wolfe, Mr. Mills, Clara Bloodgood, Mr. Hunter, and Vincent Serrano were especially good. York State Folks 24. The Katzenjammer Kids 25, 26. King Dramatic co. 28-2. When We Were Twenty-one 3. The Parish Priest 4. Howe's moving pictures 7.——ITEMS: Schenectady was well represented in the Are You a Buffalo co. One of the best specialties was Edward Favor, a local boy. Another was Agnes Haylock, known to the stage as Ada Howard, who only recently entered the profession.—Gus Hill and A. Kiraly were here 16, 17 to witness Are You a Buffalo.—E. E. Game, manager of the Cohoes Opera House, was the guest of Manager Benedict 22, and witnessed The Way of the World.—Clyde Fitch failed to appear 22, much to the disappointment of his friends.

ELMIRA.—LYCEUM THEATRE (M. Bela, manager): Howard Kyle and a competent co. presented Nathan Hale 17 to fair house. Howard Kyle and Florence Smith were excellent; scenery very good. Rhea Holden, with E. M. Holland in the title-role, 18; fair house and play. J. H. Bradbury, Earle Rider, Richard Nesmith, Lucille Flaven, and Kate Denbigh Wilson deserve mention. The House that Jack Built 24. Daniel Ryan co. 28-2.——ITEMS: Rather than have the theatre known successively as the Auditorium, Globe, Gaiety, and Dixie's, converted into a burlesque house, twelve wealthy and philanthropic Elmirans have assumed a five-year lease of the house. It will be known in the future as the Auditorium, and will be open to such performances as can pass the censorship of the lessees.—Mrs. Henry F. Dixie left for Scranton 24 to stage an elaborate amateur operatic production.—The original of Nick Goodhill, a wandering violinist, one of the characters of Rhea Holden, was, many years ago, a resident of this city.—Lawrence J. Anhalt will bring Leonora Powell and co. to Elmira College 11.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Andrew Mack in Tom Moore Oct. 19 to S. R. O.; fine performance; George F. Nash, Theodore Babcock, Harry P. Stone, Edward J. Heron, Myron Calice, Richard J. Dillon, Josephine Lovett, and Maggie Fielding deserve mention. Willis Brothers' Comedy co. 21-23 opened to big business; fair co. Plays: In Atlantic City, Just One Girl, and Two Old Cronies. A Bachelor's Honeymoon 28.——LIBCOMB'S OPERA HOUSE (George C. Lincomb, manager): Whitney's San Francisco Minstrels 17; pleasing performance; crowded house. His Busy Day 22. Allan Villair co. 4-9.——ITEMS: George H. Adams and family joined the Willis Brothers' Comedy co. at Poughkeepsie 19.—John R. Willis, manager of the Willis Brothers' Comedy co., has built a new theatre at Atlantic City, that he will manage personally next season.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Toll Gate Inn Oct. 19, 20 pleased large audiences. William Redith as Postelle was received with much enthusiasm. York State Folks 21, 22; light house; production meritorious. James Lackaye deserves special mention; balance of co. excellent. Francis Wilson in The Strollers 23 to one of the largest audiences of season; performance ranged; co. ordinary with the exception of Eddie Foy, who scored a hit. The Gamekeeper 25, 26. Miss Bob White 28. Lulu Glaser 29, 30. Cashier 30. Treasure Island 31. Annie Russell Rose Coghlan 30. Treasure Island 31.——GRAND OPERA HOUSE (Charles H. Miller, lessee and manager): Are You a Buffalo Oct. 16, 17; good performances to S. R. O. Clyde Fitch's friends formed one of the largest audiences of the season to witness his latest play, The Way of the World 22; the performance was a finished one; Elsie De Wolfe, Mr. Mills, Clara Bloodgood, Mr. Hunter, and Vincent Serrano were especially good. York State Folks 24. The Katzenjammer Kids 25, 26. King Dramatic co. 28-2. When We Were Twenty-one 3. The Parish Priest 4. Howe's moving pictures 7.——ITEMS: Schenectady was well represented in the Are You a Buffalo co. One of the best specialties was Edward Favor, a local boy. Another was Agnes Haylock, known to the stage as Ada Howard, who only recently entered the profession.—Gus Hill and A. Kiraly were here 16, 17 to witness Are You a Buffalo.—E. E. Game, manager of the Cohoes Opera House, was the guest of Manager Benedict 22, and witnessed The Way of the World.—Clyde Fitch failed to appear 22, much to the disappointment of his friends.

GLOVERSVILLE.—VAN CURLER OPERA HOUSE (Gus Reis, lessee; J. A. Kerr, manager): Peck's Bad Boy Oct. 17; performance good; business fair. Francis Wilson 24. Tales Out of School 25, 26. Lulu Glaser Opera co. 28, 30. Miss Bob White 29, 31. Rose Coghlan 31. Castle Square Opera co. 1, 2.——GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Pinsoneau, manager): Henry Hoddle opened good season 17-19; Lost in the Desert 21-23; big business; fair co. Naughty Anthony 24-26. The White Slave 28-30. Hello, Bill 31-2. The Power of Truth 4-6. At Cripple Creek 7-9.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): The Village Parson Oct. 17; good business and performance. Winchester 18; excellent performance; business good. Vermont 22; good performance and business. The Volunteer Organist 24. Martin's U. T. C. 29. The Middleman 31. When We Were Twenty-one 1. Wood, magician, 4-6. Lyman Howe's Moving Pictures 8. Pablo Romani 9.——OPERA HOUSE (F. E. Frayn, manager): Keith's Vaudeville Stars 22, 23; performances pleased fair houses.

LOWVILLE.—NEW TOWN HALL (George W. Sherwood, manager): Minstrels (local) 29. The Middleman 5.——ITEM: A course of lectures and entertainments have been arranged with the Central Lyceum Bureau of Rochester, by W. H. Perry, under the auspices of Lowville Academy. They are: May Parker's Little Pickaninnies 4; Hon. J. Wright Wheaton, lecturer, Dec. 11; Leonard Garra, dramatic lecturer, Jan. 17; De Witt Miller, lecturer and humorist, 29; Wadleyan Male Quartette, Feb. 11. The advance sale of season tickets has insured the success of the course.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Bela, lessee; C. E. Smith, manager): Frankie Stock co. closed successful week Oct. 19. Plays: The German Girl, My Friend from India, The Sunshine of Dover Locke, An American Princess, Town Ticket 210, and The Strange Adventures of Miss Brown; clever specialties; co. well received. Burrill Comedy co., supporting Lem Hartlett, opened to S. R. O. 21 in Mother and Son, followed by The Deserter and Rose Garland 22, 23; co. satisfactory. Next Door 28.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Columbia Comic Opera co. closed fair week's business Oct. 19; co. good. Miss Amsden deserves mention. Operas: Said Pasha, Paul Jones, The Bohemian Girl, The Two Vagabonds, Rip Van Winkle, Wang, The Chimes of Normandy, and Blue Beard. The Telephone Girl 22; large house; co. good. The Katzenjammer Kids 24. Down and Up 25. The Gamekeeper 29. Howe's moving pictures 1. Phinney's U. S. Band 2.

ONEIDA.—MUNROE OPERA HOUSE (H. J. Preston, manager): Next Door Oct. 17 pleased crowded house. Ladies' Minstrels (local) 21; large house; poor performance. Wood, magician, 22 deserved better attendance. The Middleman 23. Down and Up 24. Martin's U. T. C. 25. When We Were Twenty-one 28. Vogel's Minstrels 29.——ITEM: Wood, the magician, will close his present tour at Gloversville 28, where he will reorganize his co. and reopen at the Auditorium, Philadelphia 4-9.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Martin's U. T. C. pleased crowded houses. King Dramatic co. 21-26 opened to crowded house in A Ward of France; co. strong; scenery handsome. Other plays: Faust, Blue Jeans, The Octoroon, The Sporting Duchess, Nell Gwynne, On the Wabash, The Cherry Pickers, and Cumberland '61. Henry Miller 28. Stetson's U. T. C. 2. One of the Bravest 4. Phinney's Band 5. Grace George 6. The Old Homestead 7.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): King Dramatic co. in A Ward of France, Blue Jeans, On the Wabash, East Lynne, The Cherry Pickers, The Sporting Duchess, Nell Gwynn, and The Octoroon pleased large houses Oct. 14-19. Toll Gate Inn 21: excellent performance; good business. Madame Modjeska and Louis James 24. Elsie De Wolfe 25. Quo Vadis 26. Frankie Stock co. 28-2.

HUDSON.—OPERA HOUSE: Hickman Brothers in Down and Up Oct. 18 (return) pleased largest audience of season. The Village Parson 19; excellent performance; poor house. The Volunteer Organist 22; good performance and audience. James R. Waite in Uncle Terry 23 satisfied fair audience. Down Mobile 24. A Bachelor's Honeymoon 25, 26. St. Mary's Church Fair 28-2. Wills Brothers 3, 4. Wood, magician 9. Barbara Frietchie 8.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Bela, lessee; E. J. Goodwin, manager): Frankie Stock co. opened Oct. 21 for week in The Garrison Girl to S. R. O.; co. excellent; business continued large throughout week. Other plays: My Friend from India, Town Ticket 210, Sunshine of Dover Locke, The Strange Adventures of Miss Brown, An American Princess.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Quo Vadis drew good house Oct. 19. Boyer Brothers in Next Door 22; topheavy house pleased. Cameron Clemons co. 24-26. The Telephone Girl 28. The Missouri Girl 30. Royster (local) 1, 2. Southern Stock co. 4-6. The Parish Priest 8.

COHOES.—OPERA HOUSE (E. C. Game, manager): Are You a Buffalo Oct. 17; fair business and co. Winchester 19; good performance; fair house. Katherine Rober co. 21-26 in Madame Sans Gene, A Celebrated Case, The Two Orphans, East Lynne, The Little Detective, Nick Carter, Under Two Flags, and The Hidden Hand; houses good; co. fair.

NEWARK.—NEW SHERMAN OPERA HOUSE (E. F. Sherman, manager): Boyer Brothers in Next Door Oct. 19 pleased good house. Wood, magician, 21; excellent entertainment; fair audience. Down and Slowerby's Hi Hubbard failed to appear. A Day Time Reception 23. Down and Up 24. Martin's U. T. C. 25. A Bachelor's Honeymoon 9. Corbett's Minstrels 14.

AUBURN.—BURTIS OPERA HOUSE (F. S. Newton, manager): The Middleman Oct. 17; fair house; good performance. Brothers Boyer in Next Door 21; good business and co. The Gamekeeper 22; good house; pleasing performance. Quo Vadis 23; full house; good co. The Telephone Girl 28.

OSWEGO.—RICHARDSON THEATRE (Hockaday Brothers, lessees; J. A. Wallace, manager): Quo Vadis Oct. 18 pleased fair house. The Gamekeeper 23 satisfied average house. Alice in Wonderland 24, 25. The Telephone Girl 28. The Missouri Girl 1.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Aubrey Stock co. Oct. 14-26 to S. R. O. nightly; co. good. Columbia Comic Opera co. 28-2 in The Chimes of Normandy, The Bohemian Girl, The Two Vagabonds, Wang, Paul Jones, Rip Van Winkle, and Blue Beard.

GOUVERNEUR.—OPERA HOUSE (Charles S. Hubbard, manager): Columbia Comic Opera co. opened for week Oct. 21 to good business. Other operas: Said Pasha, Paul Jones, The Bohemian Girl, Rip Van Winkle, Wang, Blue Beard, and The Two Vagabonds; co. good.

WHITEHALL.—MUSIC HALL (H. G. Jellison, manager): Keith's Vaudeville Oct. 24. Co. reorganized in Glens Falls and is now managed by T. F. Jordan and M. K. Dodge. First-class performance; good business. Gorton's Minstrels 1. Pablo Romani 4.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): The Volunteer Organist Oct. 18; first-class performance to S. R. O. Martin's U. T. C. 21; good performance to S. R. O. Through the Breakers 2.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): O'Callaghan's Troubles (local) Oct. 17; good performance; poor business. The Middleman 24. Mitchi's Entertainers 1. The Missouri Girl 11.

LYONS.—MEMORIAL THEATRE (Burt C. Gleason, manager): Wood, magician, Oct. 19 pleased full audience. Hi Hubbard 23 cancelled. Southern Stock co. 28-2. Gus Cohen co. 7-9. Charles Mortimer 11. The Middleman 14. 4-Martin's U. T. C. 30.

TICONDEROGA.—UNION OPERA HOUSE (F. W. Barry, manager): Keith's Vaudeville Stars Oct. 19-21 played good houses. Gorton's Minstrels 28. When We Were Twenty-one 31.——WEED'S OPERA HOUSE (Alex. Weed, manager): Dark.

NORWICH.—CLARK OPERA HOUSE (L. B. Bennett, manager): Hickman Brothers in Down and Up Oct. 22; fair house; good performance. Hallo, Bill 4. The Rotation Burglary 11.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trefhan and Sawyer, managers): The Weeks Oct. 29 (second date) to Dec. The Middleman 4. Heaven Sisters' Concert co. 6. The Missouri Girl 7.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kaehl, manager): Martin's U. T. C. pleased full house Oct. 18. Barlow and Wilson's Minstrels 24. Rice co. 28-2.

PHILMONT.—OPERA HOUSE: Hickman Brothers in Down and Up Oct. 17; satisfactory performance; crowded house. Down Mobile 28. Wills Brothers 4.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Down and Up pleased good house Oct. 21. The Middleman 23. Local 24, 25. Katherine Rober co. 28-2.

CANANDAIGUA.—GRAND OPERA HOUSE (H. C. McKechnie, manager): Mistress Nell Oct. 19 pleased large audience. Toll Gate Inn 22; S. R. O.; fine performance. Naughty Anthony 28.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Mistress Nell Oct. 21; excellent performance; fair business. Toll Gate Inn 24. Vogel's Minstrels 2.

SALAMANCA.—OPERA HOUSE (J. D. Meinbacher, manager): Naughty Anthony 2.——ITEM: The Vermont Girl disbanded here, due to lack of dates. Some of the co. remained here.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Down and Up Oct. 23 cancelled. Martin's U. T. C. 1.

HAVERSTRAW.—OPERA HOUSE (Waldron and Furman, managers): His Busy Day Oct. 19 and A Social Bluebird 22; business and performances fair.

HATTIESBURG.—OPERA HOUSE (Daisy Dibble, manager): Wallack Stock co. Oct. 21-26 gave poor performances; light houses. Down Mobile 28.

CORNING.—OPERA HOUSE (Wallace and Gilmore, managers): H. J. Sternberg, resident manager): Quo Vadis Oct. 28. The Missouri Girl 28.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Volunteer Organist Oct. 22. When We Were Twenty-one 30.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Quo Vadis Oct. 17; satisfactory performance; good house. The Game Keeper 24. Depont as Rip Van Winkle deserves special mention.

DURHAM.—OPERA HOUSE (Hackney and Freyland, managers): Herald Square Opera co. Oct. 15, 16; fair houses; good performances. Charles B. Hanford in The Taming of the Shrew 22; good house delighted. Side Tracked 2.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Married for Money Oct. 16; good house; audience disappointed. When What, When Minstrels 21 to good and pleased audience. Robertson co. 22-26.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Charles B. Hanford Oct. 25. The Pride of Jennico 26.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (G. P. Walker, manager): The Girl from Paris Oct. 19; good business; co. below average. The Cowboy and the Lady 22. Thomas Jefferson 23. A Lion's Heart 29. Thomas G. Seabrooke 1. Jules Grau Opera co. 2. Devil's Auction 6. The Wrong Mr. Wright 8. Black Patti's Troubadours 11. What Happened to Jones 12. Ole Olson 18. Old Jed Prouty 22. The Casino Girl 27. The Irish Prawnbrokers 28. A Texas Steer 30.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Girl from Paris Oct. 16; fair business; satisfied audience. The Cowboy and the Lady 19; big house; excellent performance. A Lion's Heart 22. Thomas Jefferson 24. A Romance of Coon Hollow 30. Jules Grau Opera co. 31. The Wrong Mr. Wright 4. Devil's Auction 5. Black Patti's Troubadours 7. What Happened to Jones 11. West's Minstrels 14.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hannaman, manager): The Gilkins, hypnotists, Oct. 14-16; good houses; performances pleasing.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Harrison J. Wolfe in Cashel Byron to fair house Oct. 18; performance good. Mr. Wolfe, Henry Nestor, Wesley Browning, John McKee, C. L. Van Duke, Wallace McKeagney, Mrs. Wolfe, Elizabeth Stedman, Isabel Sherman, and Margaret Longmore deserve mention. On the Stroke of Twelve 24. The Girl from Porto Rico 25. Wolfe of New York 26. A Gambler's Daughter 31. Don't Tell My Wife 1. Frank Keenan 2.——ITEMS: John McKee, who has been starring in Under Two Flags, joined the Cashel Byron co. Mrs. Harrison Wolfe also joined the co. to play leads.—Isabel Sherman, of the Cashel Byron co., was ill while here, but managed to play.—The Cashel Byron co. spent 17 here and held a rehearsal at the Market Square.—Billy Single Clifford cancelled his Cleveland date and spent the time at home here. He goes to New York for seven weeks.—Will Newton, who recently joined the Vermont Girl co. for the band, has returned home, the co. having closed.—Clarence Reed, musician, has returned home after a season with the Sine Dog and Pony Show.—Elmer Parfett and Lon Williams, musicians, have returned home after a season with Buffalo Bill's Wild West.—Mr. and Mrs. Eddie Clifford spent last week in Cincinnati, the guest of their brother, Billy Single Clifford.

WILLIAM R. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Rea, manager; Otto Kilver, business manager): King Dodo Oct. 21 played big house. Otis Skinner, supported by Marcia Van Dresser, Aubrey Boucicault, and William Norris, presented Francesca Da Rimini to fine house 22. Joseph Jefferson in the Cricket on the Hearth and Lend Me Five Shillings to the usual Jefferson business 24.——LYCEUM THEATRE (Frank Burt, manager): George W. Stevens, business manager): For Her Sake 17-19; capable co.; good business. Effie Hext deserves mention. From Scotland Yard drew good houses 20-23. Nell Tenney and May Noble were especially good.——BURT'S THEATRE (Frank Burt, manager): George W. Stevens, business manager): Old Arkansaw 17-19; good business; fair co. The Road to Ruin 20-23; good business; satisfactory co.——EMPIRE THEATRE (J. H. Garmon, manager): The stock co. played a week of one night stands 20-26, and the Brittney Vaudeville Show filled that time. The entertainment included Francesca Redding and co., the Four Lukens, Waterbury Brothers and Tenny, Clarice Vance, Wills and Hanson, Clifford and Burke, Hale and Francis, and Carno and Herbert; business good. C. M. EVSON.

DAYTON.—VICTORIA THEATRE (Lee M. Beda, general manager: G. C. Miller, business manager): Faust Oct. 17-19; S. R. O. Charles Dixon as Faust, Ruth Van Vactor as Marguerite, and a fair co. pleased. On the Stroke of Twelve 21-23; S. R. O.; co. exceptionally good.——ITEM: Manager and Mrs. Harry H. Feicht left for Buffalo 22. J. W. WEIDNER.

WARREN.—OPERA HOUSE (Elliott and Gaiger, managers): Frank Keenan in Rue, John Grigsby Oct. 16; excellent performance; large and enthusiastic audience. Harry Glazier in Police Otto 18; excellent co.; small but pleased audience. Harry Glazier, John P. Barrett, Anna Boyd, Katherine Miller, Elizabeth Lee, and Catherine Counties received curtain calls. Uncle Rue 12; fair co. and business. Rose Myers co. 21-26 opened to S. R. O. in The Electrician; good performances. Other plays: The Runaway, New York Day by Day, War on Wagon, Under Two Flags, Down the Mississippi, The Power of Wealth. War on Wagon matinee, The Flaming Arrow. Mistress Nell 31. An American Gentleman 5. Janice Meredith 7. Naughty Anthony 12. Toll Gate Inn 13. Land o' Cotton 19. A Day and a Night 23.——ITEMS: Harry Van Gorder, for three years stage-manager at the local theatre, has resigned to accept a position with the Bell Telephone Co.—Gus Lentz, formerly with the Corner Stock co., is his successor.—Warren ladies are rehearsing a minstrel show, to be given for the benefit of the Ohio State Band.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Garner Stock co. Oct. 14-19 to good business in The Black Flag, Brother Against Brother, Knobs o' Tennessee, My Uncle from New York, Outwitted, Rip Van Winkle, and The Flaming Arrow; satisfactory co. Hinmeister's Ideals opened to capacity 21 in A Man of Mystery, and continued to good business in The Great Northwest. Wife for Wife, Sins of the Night, The Electrician, Kathleen Mavourneen, and Ranch 50. Pope's Baby (return) 28. Chicago Opera co. 31. The King of the Opium Ring 1. The Flaming Arrow 2. Amy Lee co. 4-6. Rentfrow's Jolly Pathfinders 11-13. A Day and a Night 18. Slaves of Opium 20. Old Arkansaw 20. A Stranger in Town 27.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Harrison J. Wolfe in Cashel Byron Oct. 17 to small but pleased audience. Carpenter's Quo Vadis 21 to S. R. O.; performance excellent. James A. Young, Harry Morton, C. H. Farnham, William Lloyd, Fred R. Clark, Edwin Scribner, John Crim, R. Boniface, William Mobray, Marie La Brahy, Elsie Mortens, Ada Hand, Julia Morton, and Lillian Lancaster deserve mention. The Girl from Porto Rico 24. Bronson co. 25-30. Frank Keenan 5. Old Dan Tucker 21. Streeter Stock co. 25-30.——ITEM: Prof. N. Heidelburg, of Dayton, Ohio, assisted the orchestra at the performance of Quo Vadis.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Kenzo, manager): Persian Garden co. 7. Howard's Hibernia co. 4. Hi Hubbard 24. In the Rockies 27.——ITEM: Professor Pierpont, superintendent of the local public schools, has arranged for six entertainments to be held at Remple's Opera House this season.—The new theatre at Nelsonville, O., is now complete, and was opened 21 with The Secret Warrant. The house is under the management of Will Stuart.—A new lodge of Elks was installed at Wellston, O., 28.—Fred Tetzner, leader of Opera House orchestra, has gone to Hot Springs, Ark., for his health.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Prince Otto Oct. 15; good performance and house. The Girl in the Barracks 22. Old Hi Stebbins 24. The Flaming Arrow 1. The Little Minister 5. Pawnee Play Pictures 12.——ITEM: The annual lecture course at the Union Opera House opens 28, with Rev. Anna H. Shaw. The course will include Ernest Gamble Concert co., Rev. R. S. McArthur, Ida Benfy, Meadowbrook Male Quartette, William Miller Concert co., Hon. J. F. Dolliver, and Central High School entertainment.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Madeline of Fort Reno Oct. 26. Where the Laugh Comes in 2. Morrison's Faust 5. Murray Comedy co. 7-9. Four Friend 11.——HIGH SCHOOL LYCEUM COURSE: Colonial Ladies' Military Band 28. Interstate Grand Concert co. 12.——E. M. Locke, manager: Are You a Mason 17; fair audience; amusing attraction. Frank Keenan in Honorable John Grigsby 23; excellent attraction and business. The Girl in the Barracks 30. A Country Merchant 28. Francisean, magician, 1. Mistress Nell 6.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): The Keystone Dramatic co. Oct. 14-19 in Charity Base, Utah, The Marriage Certificate, The Maid of Mark, East Lynne, and Bound by an Oath; average of good business; pleased audiences. Are You a Mason 24; light house; pleased audience. Wolfe of New York 25. Three Outpost 28. An American Gentleman 31. Frank Keenan 2. Rentfrow Stock co. 4-6. Humpty Dumpty 11. Across the Desert 18.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): Harry Jenkins co. Oct. 14-19 to fair business. Plays: A Factory Girl's Romance, My Kentucky Home, Wicked London, A Yankee in Cuba, Lend me Five Shillings, East Lynne, and A Mutual Fascination; co. average. Frank Adams in Uncle Rue 22 pleased good audience. Frank Keenan 1. Morrison's Faust 4. An American Gentleman 6.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): Chicago Opera co. in The Music Master pleased fair audience Oct. 18. The Keystone Dramatic co. opened for week 21 to S. R. O. Plays: Charity Base, Utah, A Marriage Certificate, East Lynne, Hagbo, The Maid of Mark, and Bound by an Oath; performances excellent. Harry Glazier 28. Victoria Burlesquers 30. Uncle Rue 31. Wolfe of New York 2. Who is Cohn 4.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Webb, manager): Rentfrow's Jolly Pathfinders Oct. 14-19 to large and pleased audiences. Howard Gould 23. Quo Vadis 28. The Girl in the Barracks 29. Powhattan (local) 1-4.——ITEM: Chillicothe Lodge No. 9, P. O. E., No. 332, gave a grand Dutch lunch 24, one of the most novel and unique entertainments that ever graced the social functions of this city. Several new members have recently been taken into the order, and the lodge is, as usual, in a flourishing condition.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Harry Glazier in Police Otto Oct. 19; good house; co. excellent; Harry Glazier, John P. Barrett, Elizabeth Lee, and Catherine Counties deserve mention. Arizona 21; co. fine; good audience; Sydney Ainsworth, Effie Hamond, Marguerite Armstrong, Gertrude Perry, Helen Howard, H. E. Calvert, Ben D. Deane, John Drury, and Charley H. Mitchell deserve mention. A Secret Warrant 24. The House That Jack Built 28.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Harry Jenkins co. opened for week Oct. 21 in A Factory Girl's Romance to large and pleased audience; specialties between acts fine. Harry Glazier 23.——ITEM: After the performance 23 the Elks held a social session, at which members of the Jenkins co. were present. A pleasing programme was given by both the Elks and co. Harry Jenkins acted as toastmaster.

CANTON.—THE GRAND (M. C. Barber, manager): Uncle Rue Oct. 19; packed houses pleased. Willis Grainger, supported by Grace Atwell and co., presented A Secret Warrant to good audience 22. Frank Keenan 23. Dan Darleigh 24. Howard Gould 26. The Flaming Arrow 27. Mistress Nell 1. Rentfrow's Jolly Pathfinders 4-6. The Village Postmaster 12. Toll Gate Inn 14.

SPRINGFIELD.—FOUNTAIN SQUARE THEATRE (Green and McIlvaney, managers): The Girl from Tokyo Oct. 18, 19 canceled. Harrison J. Wolfe in Cashel Byron 21, 22; fair performances; light business. Chauncey's Co. Vadis 23. Wolfe of New York 24. On the Stroke of Twelve 25. The Girl from Porto Rico 26. Oriental Burlesquers 28. Bronson co. 21-2.——GRAND OPERA HOUSE: Dark.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (E. Hammond, manager): The Kindergarten Oct. 19; good attendance; performance pleasing. Carner Stock co. opened three nights 21 in The Black Flag; good business; specialties pleasing. Rural Reporters 23, 24.——COLONIAL THEATRE (C. D. Miller, manager): Primrose and Dockstader's Minstrels 28.

UHRICHSVILLE.—CITY OPERA HOUSE (Klein and Van Cotran, managers): Uncle Josh Spruceby Oct. 19; full house; poor performance. Rentfrow's Jolly Pathfinders opened the week 21 to S. R. O. in From Rio to Sun; excellent performance. Other plays: On the Verge of Ruin, The Three Musketeers, Devil's Mine, The Lightning Express, and Below Zero. John Griffith 1. The Little Minister 7.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): The New Kindergarten Oct. 21 pleased small audience. The Up Airship Babies were a feature. The Girl from Tokyo 28 cancelled. Howarth's Hibernia 31. Chicago Opera co. 7. Star Cross Comedy co. 11-13. Owl Baloo 18. A Turkish Bath 28.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): A Secret Warrant Oct. 22; co. good; business fair. Frank Keenan 24. Primrose and Dockstader's Minstrels 25. Howard Gould in Oriental Burlesques 31.——MEMORIAL HALL (J. H. England, manager): Uncle Josh Spruceby 29 to capacity; audience satisfied.

ALLIANCE.—OPERA HOUSE (J. C. Craven, manager): Chicago Stock co. closed successful week Oct. 19. Plays last half of week: Under Two Flags, Nell Gwynne, and The Defaulter; audiences pleased. Uncle Josh Spruceby 24. The King of the Opium Ring 25. Francisean, magician, 29. Pawnee Play Pictures 31.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): The Girl in the Barracks Oct. 22 cancelled. A Country Merchant 30. A Guilty Mother 5. Chicago Opera co. 6.——ITEMS: A Run on the Bank co. rested a few hours here 18, en route to Jackson.—George Thompson, who joined the Wilmot-Ro

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 2 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Abbey, E. May, Josephine Allen, Frances Arthur, May Anderson, Aneta Adams, Jessie Atkinson, Maud Allen, Marion L. Abbott, Eleanor Allen, Alma Aiken, Cora Adsel, Marion Abbott, Althea Twin Sisters, Dorothy Aubin, Adele Archer, Nita Abbott.

Beasley, Bessie, Blanch Burton, Lillian Brown, Bellalla Bennett, Hope Booth, Nellie Byrd, Florence Bindley, Willard Baxter, Evelyn Brown, Lillian Brainard, Ruth Barrett, Grace Ball, Mrs. Baker, Frances Belmont, Williamette Brown, May Blayney, Margaret Brooks, Louise Burns, Nellie Braggins, Laura Joyce Bell, May Buckley, Alice Barry, Edna Benedict, Blanch Birkendorf, Mae Belsen, Maud Beach, Ada Lee Bagnum, B. A. Bowden, Louise Brahany, Mrs. G. P. Briggs, Mayme Boyer, Mrs. Harry Buchanan, Babe Brown, May Belmuth, Olga Bowen, Bertha Bell, Rose Beaudet, Emily Bryan.

Courthope, Jane, Marguerite Clark, Mrs. Cameron Clemens, Helen M. Courtney, Lottie Crabtree, Mrs. Stella Blair Camp, Mrs. Geo. Conway, Mrs. B. Clinton, Madeline Clark, Sperce, Estelle Challis, Josephine Comer, Mary Clark, Adelaide Clifford, Ruth Chandler, Marie Celeste, Hilda Clark, Anne Caulfield, Virginia Clay, Jean Cowgill, Ruby Capen, Annie Clarke, Mabel Courtney, Mrs. Sie Cranditt, Hattie Clark, Edith Crawford, Rena Cromwell, Margaret Crayton, Carlotta Church, Toby Claude, Mrs. H. P. Carter, Mrs. J. M. Carson, Bernice Childs.

Derickson, Maria, Cassie Dazelline, Sisters De la Pierre, Lottie Davis, Kate Doyle, May Dunning, Kate Dovey, Hortie Dyer, Marie Dressor, Dell Drumgoole, Alley Dale, Teddie Du Cos, Jennie Dunn, Maud Rosse Davis, Grace Dudley, Ora Delmar, Mrs. Jos. Dugnan, Jessie Bartlett Davis, Louise De Wolf, Minnie Desmond, Minnie Delmont, Lydia Dickson, Clara Dicky, Janet Dore.

Eissart, Dolly, Blanche Evans, Ethel Earle, Maude Ryan, Isabelle Evans, Grace Elliott, Elsie Evans and Co., Helen Eagle, Maybelle Eckert, Minnie Emma, May Edouin, Vashti Earle, Rose Earle, Adelaide Elliot.

Ford, Helen, Eugenie Fleagy, J. R. Forsen, Sydney Fox, Stella French, Pearlinda Ford, Grace Filkins, Mme. Milka Ferrina, Mrs. John Crawford Fowler, Mrs. Fred Foster, Raymond Finlay, Masarina Flint, Mrs. Flatow, Julia Francis, Minna Ferry, Mrs. Chas. Forrester, Sholes French, Emma Forsythe, Madeline Foster, Eleanor Franklin, Alice Fisher.

Gardiner, Amelia, May Galyer, Rose Gilbert, Minnie Oscar Gray, Rae Goodstadt, Beatrice Goldie, Belle Gaffney, Ruth Gadsby, Julia Gifford, Lilith Gelman, Florence Grime, Mabelle Gilman, Daisy Green, Ruth Germaine, Louise Genaing.

Holt, Gertie, Estelle Howard, Neregia Hefren, Maud Henderson, Irene Heyman, Perlina Harcourt, Florence Harron, May Hawkins, Mary Hall, E. W. Harmon, Violet Hope, Grace Byrne, Minnie Hadden, Mrs. Hoyt, Martha E. Hampton, Alice Hathaway, Mrs. B. F. Hampton, Alice Hoffman, L. Hammerton.

Hallis, Emma, May Irwin, Alice Irving, Cora Isham Jefferson, Cecil, Louise Jeffries, Simonette Jones, Minnie Jerson, Valerie Jefferson, Mrs. Jarvis.

King, Marie, Mattie Keene, Mrs. Chas. Kelly, Harriett Kendall, Carrie L. Kaiser, Genevieve Kane, Mrs. H. B. Kennedy, Mary Keeley, Singer Kemble, Lillian Kelcey, Amelia Kamuh, Daisy E. King, Carolin Kooper, Gussie Kirwin, Mary Keenan, Estelle Knoff, Mae Chas. Kelly, Florence Kearney, Ruth Kildare, Ella Kaiser, Georgia Belle Kyle, Hattie Kerner, Mrs. M. V. Kane.

Lewis, Gertrude, Louys Leslie, Isabel Fitz Lewis, Phebe Leslie, Beatrice Lee, Jos. Lowry, Hattie Belford, Belle Lester, E. La Pell, Modena Loraine, Pearl La Mar, Gracie La Tour, Anita Langmaid, Isabelle Crawford, Alberta Lee, Jessie Lambing, Cora May Lewis.

Montague, Pauline, Maud Malcolm, Marie Miller, Mrs. Dr. Charles Winfield, Edith Martinot, Martha Morton, Kitty Mitchell, E. Mandeville, Nina Marshall, Vera Morris, Lillian Stevens, Pearle Morrell, Ellsworth Morgan, Verona Maxwell, Nina Morrell, Lisle Morgan, Emma Malcolm, Mrs. J. Millerena, Dorothy Morton, Ada Mayer, Gussie Russell Miller, Cora Morton, Hattie Moore, Bertha Mansfield, Mrs. Tom Morton, Pearl Merrill, Mrs. Hartley McMillan, Jane McCullough, Agnes Mayfield, Fanny Martinez, Mrs. Hartley McMillan, Jane McCullough, Agnes McCarthy, C. H. McMillan, Mary McPherson, Gertrude Mantay, Lelia McIntyre, Minnie McCune, Mrs. E. A. McHugh, Chrystelle McLean, Lillian McDonald.

Nichols, Sisters, Hattie Neville, Nielsen Sisters, Edna Nelson, Mabel Nichols, Dorothy Neville.

Ogden, Queen, Marie Osbourne, Vivie Ogden, Nellie O'Neill, Rose Ogden, Allie Gold.

Pressley, Annette Pilcy, Hazel Pressley, Adell Perry, Pauline Pilcer, Blanche Payne.

Rumpus, Bob, Margaret Rambeau, Ella Reilly, Phil Rogers, Jane Rockwell, Mrs. J. H. Russell, Gertie Rowe, Grace Reading, F. J. Raymond, Edith Rose, Ada Rehan, Irene Rich, Madeline Rahlman, Mabel Rose, Adele Ritchie, Madeline Rahlman, Gertrude Rhodes, Mrs. F. Rush, Lena Rush, Mabel Russell, Grace Rowland, Phoebe Russell, Hattie Hall, Jessie Rosedale, Mrs. Rose Rutledge, Mary Russell, Adele Ritchie.

Sousa, Maud, Rita Arthur Sidman, Lillian Schoverling, Blanche Bell, Violet St. Claire, Gertrude Elliott, Blanche Robinson, Ruth Rowan, Evelyn Leslie, Jessie Bonstelle, Mrs. Maud Scheibler, Susie Sutton, Grace Howard, Florence Bennett, Jessie Shirley, Mrs. Frank Bennett, Adele Belgarde, Mrs. Fred Hunt, Mrs. Harry Lacy, Mrs. Frank Lamb, Mrs. Hattie Hall, Ethel Everett, Grace Ripley, Mrs. Chas. Harris, Estelle Hartman, Gertie Hall, Rita W. Harkins, Helen Hamerton, Ida Hamilton, Nell C. Hill, Mary Hall, Nan Sherman, Florence Haynes, Mrs. B. E. Hingler, Alice Hathrook, L. Hammerton.

Stella

WILLIAM BONELLI.

William Bonelli, the subject of the above portrait, is in his second season's starring tour in An American Gentleman, and is meeting with success everywhere. Mr. Bonelli's role affords him, incidentally, an opportunity to display his physical prowess. He is noted for his development. His measurements are as follows: Biceps, 18 inches; forearm, 15 inches; chest, 46 inches; waist, 29 inches. Mr. Bonelli has lifted 1,400 pounds, and has raised 220 pounds, with one arm, above his head. He has a wager of $5,000 to swim the rapids at Niagara Falls, and says he will make the attempt in the near future, when he plays Buffalo.

Robert Rogers and Louise Mackintosh, engaged.

DATES AHEAD.

(Received too late for classification.)

A ROYAL PRISONER (W. P. Reniger, mgr.): Kittanning, Pa., Oct. 29, Titusville 30, Franklin 31, Meadville Nov. 1, Bradford 2, Geneva, N. Y., 4, Utica 5, Amsterdam 6, Troy 7, Rome 8, Niagara Falls 9.

A SECRET WARRANT (Willis Granger; M. W. Hanley and Son, mgrs.): Fort Wayne, Ind., Oct. 29, Huntington 30, Marion 31, Kokomo Nov. 1, Danville, Ill., 2, Paris 4.

ALLAN VILLAIR: Kingston, N. Y., Nov. 4-9.

AN AMERICAN GENTLEMAN (W. H. Butterfield, mgr.): Indianapolis, Ind., Oct. 28-30, Lima, O., 31, Kenton Nov. 1, New Castle, Pa., 4, Warren, O., 5, Salem 6, Wooster 7, Mansfield 8, Akron 9, Buffalo, N. Y., 11-16.

BARLOW'S MINSTRELS: Sanford, Fla., Oct. 27, 28, Orlando 29, Bartow 30, Lakeland 31, Ocala Nov. 1, Gainesville 2.

CARNER STOCK (Harry L. Webb, mgr.): Washington, Pa., Oct. 28-Nov. 2, Vandergrift 4-9, New Castle 11-16.

CLARK'S NEW ROYALS (P. S. Clark, mgr.): Louisville, Ky., Nov. 4-9, Dayton, O., 11-13, Indianapolis, Ind., 14-16.

CRANFORD ROY COMEDY: Trinidad, Col., Oct. 31-Nov. 2, Raton, N. M., 4-7, E. Las Vegas 8, 9.

DAVIS R. WADE MUSICAL EXTRAVAGANZA: Shamokin, Pa., Nov. 8, 9, Ashland 11, 12.

DAYTON'S UP-TO-DATE (H. R. Barlow, mgr.): Menominee, Mich., Oct. 28, 29, Sturgeon Bay, Wis., 30, 31, Algoma Nov. 1, 2, Kewanee 4, 5.

DOWN ON THE FARM (Charles Manley, mgr.): Brunswick, Me., Oct. 28, Rumford Falls 30, Norway 31, Berlin, N. H., Nov. 1, St. Johnsbury, Vt., 2, St. Albans 5, Plattsburg, N. Y., 6, Malone 7, Philadelphia 8, Watertown 9.

DUFFY'S JUBILEE (Frank A. Mason, mgr.): Passaic, N. J., Oct. 31, Boonton Nov. 1, Dover 2, Hackbridge 4, Washington 5, Goshen, N. Y., 6, Port Jervis 9.

DYFFRYN, ETHEL (Dyffryn and Gilder, mgrs.): Jamestown, N. Y., Nov. 4-9, Olean 11-16.

FOXY GRANDPA: Columbia, S. C., Oct. 28, Charleston 30, 31, Savannah, Ga., Nov. 1, 2, Brunswick 4, Jacksonville, Fla., 5, Macon, Ga., 6, Columbus 7, Birmingham, Ala., 8, 9, Meridian, Miss., 11, Selma, Ala., 12, Montgomery 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16.

FRENCH, IRVING: Lawrence, Kan., Oct. 28-30, Junction City 31-Nov. 2.

GAY PARISIAN WIDOWS: Philadelphia, Pa., Oct. 28-Nov. 2, Paterson, N. J., 4-9, New York city 11-16.

GRAU, MAURICE, GRAND OPERA: Atlanta, Ga., Oct. 28, 29, Birmingham, Ala., 30, New Orleans, La., 31-Nov. 2.

HILL, ROSE, ENGLISH FOLLY: Buffalo, N. Y., Oct. 28-Nov. 2.

KING OF THE OPIUM RING (Eastern: C. R. Ellis, mgr.): Youngstown, O., Oct. 29, Rochester, Pa., 30, Toronto, O., 31, East Liverpool Nov. 1, Canal Dover 2, Uniontown, Pa., 4, Waynesburg, O., 5, Washington, Pa., 6, Clarksburg, W. Va., 7, Martins Ferry, O., 8, Cambridge 9.

KNOWLES, THE (Hypnotists: R. R. Knowles, mgr.): Belton, Tex., Nov. 7-9, Temple 11-16.

HANS HANSON (Jas. T. McAlpin, mgr.): West Liberty, Ia., Nov. 7, Muscatine 8, Moline, Ill., 9, Davenport, Ia., 10, Bushnell 11, Macomb 12, Hannibal, Mo., 13, Louisiana 14, St. Charles 15, Edwardsville, Ill., 16, Belvidere 17.

MASON, JOHN (Jacob Litt, mgr.): Montreal, Can., Nov. 4-9.

MURRAY AND MACK (Ollie Mack, mgr.): Hot Springs, Ark., Oct. 28, Little Rock 30, Pine Bluff 31, Vicksburg, Miss., Nov. 1, Memphis, Tenn., 4, Chattanooga 6, Knoxville 7, Cincinnati, O., 10-16.

NATHAN HALE (Howard Kyle): Johnstown, Pa., Oct. 29, Uniontown 30, Cumberland, Md., 31, Winchester, Va., Nov. 1, Charlottesville 2, Newport News 4, Dayton, O., 5, Norfolk, Va., 6, 7, Richmond 8, 9, Raleigh, N. C., 11, Wilmington 12, Florence, S. C., 13, Columbia 14, Charleston 15, 16.

PAPA'S BABY (Watson, Hutchings and Edwards): Canal Dover, O., Oct. 30, Cadiz 31, Greensburg, Pa., Nov. 1, Latrobe 2, Uniontown 4, Clarksburg, W. Va., 5, Morgantown 6, Scottdale, Pa., 7, Connellsville 8, Mt. Pleasant 9, Wheeling, W. Va., 11-13.

SARGENT, HARRY S.: Cherryfield, Me., Oct. 28, 29, Machias 30, 31, Eastport Nov. 1, 2, Lubec 4, 5, Pembroke 6, 7, Calais 8, 9.

TRAVERS-VALE STOCK: Chicago, Ill., Nov. 17—indefinite.

UNDER TWO FLAGS (Leon M. Hattenbach): Seattle, Wash., Oct. 30-Nov. 2, Everett 4, New Whatcom 5, Tacoma 7-9, Portland, Ore., 10-12.

QUO VADIS (Western: Carpenter's): Salt Lake, U., Oct. 28-30, Payson 31, Manti Nov. 1, Richfield 2, Mt. Pleasant 4, Moroni 5, Nephi 6, American Forks 7, Springville 8, Beautiful 9.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Clearfield, Pa., Nov. 11, Hastings 12, Punxsutawney 13, Butler 14, Latrobe 15, Greensburg 16.

WHO, WHAT, WHEN (George Who, mgr.): Atlanta, Ga., Oct. 30, 31, Griffin Nov. 1, Montgomery, Ala., 4, Selma 5, Canton, Miss., 7, Yazoo City 8, Arkansas City, Ark., 11, Forest City 12.

David Conger, leading man, W. S. Harkins Stock, St. John, N. B.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BARREL OF MONEY (George Abbott, mgr.): Big Timber, Mont., Oct. 28, Miles City 29, Glendive 30, Marsden, N. D., Nov. 1, Little Falls, Minn., 2, Cloud 7, Wausau 8, Portage 9, Stillwater 12, Red Wing 13.

A BLACK SHEEP: Boston, Mass., Oct. 28-Nov. 2.

A BRACE OF PARTRIDGES (Harry Bourbon, mgr.): Joliet, Ill., Oct. 28, Freeport 29, Rockford 30, Janesville, Wis., Nov. 1, Janesville 2, Madison 4, Lancaster 5.

A HERSEY TIME (Southern: Merle H. Norton, mgr.): Bowling Green, Ky., Oct. 28, Glasgow 29, Campbellsville 30, Phillipsburg 31, Renovo Nov. 1, Williamsport 2.

A HERSEY TIME (Eastern: Merle H. Norton; S. R. Latell, mgr.): Keene, N. H., Oct. 28, Newton Falls, Lowell, Mass., 29, Westfield 31, Windsor Locks, Conn., Nov. 1, Winsted 2, Bristol 4, Torrington 5, Naugatuck 6, Ansonia 7, Thomaston 8, Meriden 9.

A HERSEY TIME (Western: Joe C. Browne, mgr.): Fairfield, Minn., Oct. 28, Wasca 29, Albert Lea 30, Mankato Nov. 1, Winnebago City 2, Blue Earth 3, Algona, Ia., 4, Hallsville 6, Spencer 7, Ida City 8, Algona, Ia., 9, Estherville 11, Spencer 12, Spirit Lake 13, Sibley 14.

A HOUSE OF LIES (Gus Rathner, mgr.): York, Neb., Oct. 28, Kearney 29, Hastings 30, Lincoln Nov. 1, 2, St. Joseph, Mo., 3, 4.

A COUNTRY MERCHANT (Charles Gorton): Jackson, Mich., Oct. 28, Wahoo Nov. 1, Gallesburg 2, Greenville 4, Washington C. H. 5, Salem 6, Wilmington 7, Xenia 8.

A CRAZY QUT: River Point, R. I., Oct. 28, Westerly 29, Providence 30-Nov. 2, Bridgeport, Conn., entire week.

A DAY AND A NIGHT (Broadhurst and Currie): Norfolk, Va., Nov. 4, Norfolk 5, Richmond, Va., 6, Lynchburg 7, Charlottesville 8, Roanoke 9, Bristol 11, Knoxville 12, Chattanooga 13, Anniston, Ala., 14.

A GAMBLER'S DAUGHTER (J. M. Ward, mgr.): Dayton, O., Oct. 28-30, Urbana 31, Piqua, Nov. 1, Richmond, Ind., 2, Cincinnati, O., 3-6, Pittsburg, Pa., 11-16.

A GENTLEMAN OF FRANCE: Hamilton, Can., Nov. 1, Chatham 2, 3.

A HIGH BALL BOOGOO: Pittston, Pa., Oct. 28, Nanticoke 29, Shamokin 30, Carmel Nov. 1, Schuylkill Haven 2, Reading 3, Columbia 4, Harrisburg 6, Lancaster 7, Coatesville 8, Conshohocken 9.

A HUNTING HEART (Walter Floyd, mgr.): St. Thomas, Can., Oct. 28, London 30, St. Catharines 31.

A HOT OLD TIME: New Haven, Conn., Oct. 30-Nov. 2.

A JOLLY AMERICAN TRAMP (H. D. Norvell, mgr.): Ganey, Ill., Oct. 28, St. Louis, Mo., 29-Nov. 2, Belleville, Ill., 3, Centralia 4, Mt. Vernon 5, Shawneetown 6, Harrisburg 7, Metropolis 8, Cairo 9, Carbondale 11, Murphysboro 12, Chester 13, Sparta 14, Belleville 15, Edwardsville 16, Alton 17.

A KNIGHT RIVAL: Ashland, O., Oct. 28, Akron 29, 30.

A LION'S HEART (Carl A. Haverlin): Fergus Falls, Minn., Oct. 28, Wahpeton, N. D., 29, Casselton 31, Fargo Nov. 1, Hillsboro 2, Hillsboro, Minn., 4, Crookston 5, Thief River Falls 6, Grand Forks, N. D., 7, Devils Lake 8, Rugby 9, Minot 11, Velva 12, Harvey 13, Carrington 14, Wahpeton 15, Breckenridge, Minn., 16, Fergus Falls 17.

A MAN OF MYSTERY (C. Burroughs Wilmoth, mgr.): Wells, Minn., Oct. 28, Fairmont 29, Jackson 30, Lake Park Nov. 1, Spencer, Ia., 2, Fairmont, Minn., 4, Albert Lea 5, Austin 6, Owatonna 7, Faribault 8, Northfield 9, Hastings 11, Cannon Falls 12, Red Wing 13, Wabasha 14, Winona 15, Rochester 16.

A NIGHT OUT (Gaynor and Greene): Providence, R. I., Oct. 28-Nov. 2, Fall River, Mass., 3-9, Boston 10-16.

A NIGHT IN MAINE (A. A. Hodge, mgr.): Colorado Springs, Col., Oct. 28, Pueblo 29, Trinidad 30, Las Vegas, N. M., 31, Albuquerque Nov. 1, Gallup 2, Flagstaff, Ariz., 3, Williams 4, Prescott 5, Phoenix 6, Tempe 7, Mesa 8, Globe 9, Tucson 11, Benson 12, Bisbee 13, Douglas 14, Tombstone 15, Nogales 16.

A PAIR OF KINGS (Harry C. Bryant, mgr.): Hartford, Conn., Oct. 28-30, Waterbury 31, Meriden Nov. 1, Willimantic 2, Putnam 4, Danielson 5, Norwich 6, New London 7, Middletown 8, Hartford 9, Rockville 11, Stafford Springs 12, Thompsonville 13, Meriden 14, Bristol 15, Winsted 16.

A PAIR OF SIXES (Eastern: Joe C. Browne, mgr.): Fairfield, Me., Oct. 28, Waterville 29, Augusta 30, Bath 31, Rockland Nov. 1, Belfast 2, Bangor 4, Old Town 5, Lewiston 6, Rumford Falls 7, Farmington 8, Skowhegan 9, Gardiner 11, Hallowell 12, Brunswick 13, Biddeford 14, Saco 15, Portland 16.

A PAIR OF SIXES (Western: Joe C. Browne, mgr.): Ottumwa, Ia., Oct. 28, Fairfield 29, Mt. Pleasant 30, Burlington Nov. 1, Monmouth, Ill., 2, Galesburg 3, Canton 4, Macomb 5, Rushville 6, Jacksonville 7, Carrollton 8, Alton 9, Edwardsville 11, Litchfield 12, Hillsboro 13, Vandalia 14, Effingham 15, Mattoon 16, Charleston 17.

A PAIR OF SPECTACLES (Dell and Perry): Bay City, Mich., Oct. 28, Flint 29, Pontiac 30, Detroit 31, Ann Arbor Nov. 1, Jackson 2, Battle Creek 4, Kalamazoo 5, Grand Rapids 6, Muskegon 7, Big Rapids 8, Manistee 9, Traverse City 11, Petoskey 12, Cheboygan 13, Mackinac 14, Sault Ste. Marie 15, Marquette 16, Ishpeming 17, Negaunee 18, Calumet 19.

A STRANGER IN A STRANGE LAND (Thall and Lewis, mgrs.): New Orleans, La., Oct. 27-Nov. 2, Memphis, Tenn., 3-9, Nashville 10-16, Louisville, Ky., 17-23, Cincinnati, O., 24-30.

A TEXAS STEER (Geo. Sam, mgr.): Baltimore, Md., Oct. 28-Nov. 2.

A TRIP TO CHINATOWN (Chas. B. Hoyt, mgr.): Pittsburg, Pa., Oct. 28-Nov. 2, Wheeling, W. Va., 3, Akron, O., 4, Cleveland 5-9, Buffalo, N. Y., 10-16, Rochester 17-19, Syracuse 20-23, Utica 24-26, Albany 27-30.

A TRIP TO CHINATOWN (Eastern: Chas. B. Hoyt, mgr.): Providence, R. I., Oct. 28-Nov. 2, Fall River, Mass., 3-9, Boston 10-16.

A TRIP TO CHINATOWN (Western: Chas. B. Hoyt, mgr.): Omaha, Neb., Oct. 28-30, Lincoln 31, Nov. 1, Hastings 2, Kearney 3, Grand Island 4, Fremont 5, Norfolk 6, Sioux City, Ia., 7, Mankato, Minn., 8, Winona 9, La Crosse, Wis., 10, Madison 11, Janesville 12, Rockford, Ill., 13, Aurora 14, Joliet 15, Elgin 16, Freeport 17, Dubuque, Ia., 18, Cedar Rapids 19, Iowa City 20, Muscatine 21, Davenport 22-23.

A TRIP TO CHINATOWN (Southern: Chas. B. Hoyt, mgr.): Memphis, Tenn., Oct. 28-Nov. 2, Nashville 3-9, Louisville, Ky., 10-16, Cincinnati, O., 17-23, Columbus 24-26, Springfield 27, Dayton 28-30.

A TRIP TO CHINATOWN (Coast: Chas. B. Hoyt, mgr.): Portland, Ore., Oct. 28-30, Salem 31, Albany Nov. 1, Eugene 2, Roseburg 3, Ashland 4, Grant's Pass 5, Medford 6, Oakland, Cal., 7-9, San Francisco 10-Dec. 7.

A TRIP TO CHINATOWN (Coast: Chas. B. Hoyt, mgr.): Seattle, Wash., Oct. 28-30, Tacoma 31, Nov. 1, Olympia 2, Aberdeen 3, Centralia 4, Chehalis 5, Portland, Ore., 6-9, Astoria 11, Vancouver, Wash., 12, Walla Walla 13, La Grande, Ore., 14, Baker City 15.

A WOMAN'S POWER (Frank McGlynn: A. F. Wade, mgr.): Ft. Worth, Tex., Oct. 28, Paris, Oct. 29, Denver 30-Nov. 2.

A WOMAN'S POWER (Harris and Marx: Al. Harris, mgr.): Detroit, Mich., Oct. 27-Nov. 1, Grand Rapids 2-6, Toledo, O., 6-9.

ADAMS, MAUDE (Of Lost River): Boston, Mass., Oct. 28-Nov. 2.

ALABAMA: Providence, R. I., Sept. 23—indefinite.

ALCAZAR STOCK (Citizens and Thall, mgrs.): San Francisco, Cal., indefinite.

ALDRICH, CHARLES: Adelaide, Australia, Oct. 26-Nov. 2.

ALEXANDER, GEORGE (Keith and Proctor, mgrs.): Boston, Mass., Oct. 28-Nov. 2, Providence, R. I., 3-9, Worcester, Mass., 10-16, Lowell 17-19, Lawrence 20-23, Lynn 24-26, Salem 27-30.

ALL ALONG BROADWAY (H. S. Taylor, mgr.): Fostoria, O., Nov. 4-6, Upper Sandusky 7, 8, Findlay 9, 10, Bucyrus 11, Galion 12, Mansfield 13, Orrville 14, Wooster 15, Millersburg 16, Coshocton 17, Cambridge 18, Zanesville 19, Lancaster 20, Logan 21, Athens 22, Pomeroy 23, Middleport 24, Gallipolis 25, Ironton 26, Portsmouth 27, Maysville, Ky., 28, Ripley, O., 29, Hillsboro 30.

ALL ABOARD (Hoffman and Hall): Lima, O., Oct. 28, Findlay 29, Fostoria 30, Tiffin 31, Bucyrus Nov. 1, Galion 2, Mansfield 4, Orrville 5, Wooster 6, Millersburg 7, Coshocton 8, Cambridge 9, Zanesville 11, Lancaster 12, Logan 13, Athens 14, Pomeroy 15, Middleport 16, Gallipolis 17, Ironton 18, Portsmouth 19, Maysville, Ky., 20, Ripley, O., 21, Hillsboro 22.

ALLEN, CLARA (Star of the Sea Route): Pratt, Kan., Oct. 28, Hutchinson 29, Newton 30, Emporia 31, Topeka Nov. 1, Leavenworth 2, Kansas City, Mo., 3-9, Sedalia 10, Jefferson City 11, Mexico 12, Moberly 13, Macon 14, Hannibal 15, Quincy, Ill., 16, Galesburg 17, Peoria 18, Bloomington 19, Springfield 20, Jacksonville 21, Alton 22, Belleville 23, East St. Louis 24, Mt. Vernon 25, Centralia 26, Cairo 27, Carbondale 28, Murphysboro 29, Chester 30.

ALL THE COMFORTS OF HOME: Bangor, Me., Oct. 28, Portland 29-Nov. 2, Lewiston 3, Rumford 4, Augusta 5, Waterville 6, Rockland 7, Belfast 8, Bath 9, Brunswick 11, Biddeford 12, Saco 13, Sanford 14, Kennebunk 15, Portsmouth, N. H., 16, Dover 17, Manchester 18, Nashua 19, Concord 20, Laconia 21, Franklin 22, Haverhill 23, Lawrence, Mass., 24, Lowell 25, Gloucester 26, Salem 27, Lynn 28, Newburyport 29, Haverhill 30.

ALL THE WAY FROM HOME (Eastern: Jos. Hart, mgr.): Lewiston, Me., Oct. 28, Rockland 29, Belfast 30, Bangor 31, Old Town Nov. 1, Dover 2, Rochester, N. H., 3, Portsmouth 4, Exeter 5, Manchester 6, Concord 7, Laconia 8, Franklin 9, Haverhill, Mass., 11, Lawrence 12, Lowell 13, Gloucester 14, Salem 15, Lynn 16, Newburyport 17, Haverhill 18.

ALL THE WAY FROM HOME (Western: Jos. Hart, mgr.): Ottumwa, Ia., Oct. 28, Fairfield 29, Mt. Pleasant 30, Burlington Nov. 1, Monmouth, Ill., 2, Macomb 3, Rushville 4, Jacksonville 5, Beardstown 6, Havana 7, Pekin 8, Peoria 9, Bloomington 11, Decatur 12, Springfield 13, Jacksonville 14, Alton 15, Belleville 16, East St. Louis 17, Mt. Vernon 18, Centralia 19, Cairo 20, Carbondale 21, Murphysboro 22, Chester 23.

ALLEN, JOSEPH (Of Lost River): Boston, Mass., Oct. 28-Nov. 2.

ALLEN, JOSEPH (Of Lovers' Lane): Boston, Mass., Oct. 28-Nov. 2.

ALLEN, JOSEPH (Of Lovers' Lane): Omaha, Neb., Oct. 27-30, Lincoln 31, Nov. 1, Beatrice 2, Hastings 3, Kearney 4, Grand Island 5, Fremont 6, Norfolk 7, Sioux City, Ia., 8, Mankato, Minn., 9, Winona 11, La Crosse, Wis., 12, Madison 13, Janesville 14, Rockford, Ill., 15, Aurora 16, Joliet 17, Elgin 18, Freeport 19, Dubuque, Ia., 20, Cedar Rapids 21, Iowa City 22, Muscatine 23, Davenport 24-25.

ALLEN, JOSEPH (Of Lovers' Lane): Fall River, Mass., Oct. 28-30, Providence, R. I., 31, Worcester, Mass., Nov. 1, 2, Springfield 3, Holyoke 4, Pittsfield 5, Albany, N. Y., 6, Troy 7, Schenectady 8, Amsterdam 9, Gloversville 11, Johnstown 12, Utica 13, Syracuse 14, Auburn 15, Rochester 16, Buffalo 17, Niagara Falls 18, Lockport 19, Batavia 20, Geneva 21, Canandaigua 22, Elmira 23, Binghamton 24, Oneonta 25, Cobleskill 26, Troy 27, Albany 28-30

THE OLD HOMESTEAD (Denman Thompson): Hampton and Hildreth, mgrs.): Woonsocket, R. I., Oct. 28, Norwich, Conn., 29, New Haven 30, Hartford, Nov. 1, 2, Waterbury 4, Bridgeport 5, Stamford 6, Rockville, N. Y., 7, Poughkeepsie 8, Hoboken 9, Gloversville 11, Troy 12, Northampton, Mass., 13, Springfield 14, Worcester 15, 16.

THE ORPHAN HEIRESS: Pawtucket, R. I., Oct. 28-30, Everett, City, Conn., 31, Clinton, Mass., Nov. 1, Waltham 2, Salem 4-6.

THE PRESIDENT (W. R. Nashville): Lawrence, Mass., Oct. 28, Salem 29, Worcester Nov. 1, 2.

THE PRIDE OF JENNICO: Greenville, S. C., Oct. 28, Columbia 29, Augusta, Ga., 31, Charleston, S. C., Nov. 1, 2, Savannah, Ga., 4, 5, Brunswick 6, Albany 7, Macon 8, Athens 9, Atlanta 11, 12, Knoxville, Tenn., 13, Chattanooga 14, Birmingham, Ala., 15, 16.

THE PRISONER OF ZENDA (Simon and Sage): Dallas, Tex., Oct. 28, 29, Fort Worth 30, 31, Denison Nov. 1, McKinney 2, Greenville 4, Texarkana 5, Shreveport, La., 6, Monroe 7, Natchez, Miss., 8, Vicksburg 9, Jackson, Miss., 11, Meridian 12.

THE ROAD TO RUIN (Sullivan, Harris and Woods, mgrs.): Chicago, Ill., Oct. 27-Nov. 2, St. Louis, Mo., 3-9.

THE SECRET DISPATCH (M. O. Higgins, mgr.): Chicago, Ill., Oct. 20-Nov. 4, Cincinnati, O., 24-30.

THE SIGN OF THE CROSS (Wm. Fitt, mgr.): Chicago, Ill., Oct. 27-Nov. 2, Philadelphia, Pa., 4-9.

THE SORROWS OF SATAN: Pensacola, Fla., Oct. 28, Meridian, Miss., 29, Mobile, Ala., 31.

THE SPAN OF LIFE: Coldwater, Mich., Oct. 28, Lapeer 29, Auburn 31, Hobart, Ind., Nov. 1, South Bend 2.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Toledo, O., Oct. 27-30, Grand Rapids, Mich., 31-Nov. 2, Kalamazoo, Ill., 3, Galesburg 4, Ft. Madison, Ia., 7, St. Joseph, Mo., 8, Kansas City 10-16.

THE TRAPPER'S DAUGHTER (E. Thayer Gillet, mgr.): McDonald, Pa., Oct. 29, Mingo, O., 30, Bellaire 31, Pa., St. Baker Nov. 2.

THE VILLAGE PARSON (Western; George F. Hoey, mgr.): Janesville, Wis., Oct. 29, Madison 30, Prospect, Ill., 31, Sterling Nov. 1, Moline 2.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): St. Louis, Mo., Oct. 27-Nov. 2, Cleveland, O., 4-9, Akron 11, Canton 12, Cambridge 13, Zanesville 14, Wheeling, W. Va., 15, Johnstown, N. Y., 16.

THE WORLD BEATERS (J. Herbert Mack, mgr.): Providence, R. I., Oct. 28-Nov. 2, Buffalo, N. Y., 4-9, Rochester 11-16.

THE WRONG MR. WRIGHT (Harry Beresford; J. J. Coleman, mgr.): West Superior, Wis., Oct. 28, Duluth, Minn., 29, Brainerd 31, Wahpeton, N. D., Nov. 1, Fergus Falls, Minn., 2, Grand Forks, N. D., 4, Winnipeg, Can., 5, 6, Grafton, N. D., 7, Crookston, Minn., 8, Fargo, N. D., 9, Billings, Mont., 11, Livingston 12, Bozeman 13, Helena 14, Great Falls 15, Anaconda 16.

THE WRONG MR. WRIGHT (John Allison; Geo. L. Kennedy, mgr.): Augusta, Me., Oct. 29, Togus 30, Rockland 31.

THELMA (Southern; Aldus Benedict): Waycross, Ga., Oct. 29, Brunswick 30, St. Augustine, Fla., 31, Daytona Nov. 2, Sanford 4, Orlando 5, Ocala 6, Gainesville 7, Lake City 8, Tallahassee 9, Albany, Ga., 11, Eufaula, Ala., 12, Troy 13.

THELMA: Lansing, Mich., Oct. 29, Ann Arbor 30, Ypsilanti 31, Adrian Nov. 1, Hillsdale 2, Albion 4, Battle Creek 5, Marshall 6, Benton Harbor 7, Dowagiac 8, Galesburg, Ill., 11, Burlington, Ia., 12, Iowa City 13, Muscatine 14, Davenport 15, Moline, Ill., 16.

THURSTON, ADELAIDE (Clayton Wilstach, mgr.): Gonzales, Tex., Oct. 29, Dallas 30, Denison 31, Sherman Nov. 1, Paris 2, Tyler 4, Palestine 5, Marshall 6, Shreveport, La., 7, Hot Springs, Ark., 8, Kenville, Tenn., 9, Nashville 11, Jackson 12, Sparta 13, Little Rock 14, Ft. Smith 15, Springfield, Mo., 16, Joplin 18, Ft. Scott, Kan., 14, Lawrence 15, Topeka 16.

TOLL GATE INN (Wm. Malley, mgr.): Dansville, N. Y., Oct. 29, Corning 30, Towanda, Pa., 31, Wilkes-Barre Nov. 1, Scranton 2.

TREASURE ISLAND (Elmer R. Vance, mgr.): Rochester, N. Y., Oct. 28-30, Utica 31, Cohoes Nov. 1, Gloversville 2, Brooklyn 4-9.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Williamsport, Pa., Oct. 29, Mahanoy City 30, Hazleton 31, Reading Nov. 1, 2, Jersey City, N. J., 4-6, Brooklyn, N. Y., 11-16.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Spencer, Ia., Oct. 29, Esterville 30, Algona 31, Webster City Nov. 1, Boone 2, Des Moines 4, Newton 5, Marshalltown 7, Eldora 8, Mason City 9, Hampton 11, Waterloo 12, Independence 13, Manchester 14, Cedar Rapids 15, Iowa City 16.

TWO MERRY TRAMPS (Wood and Ward): Hastings, Neb., Oct. 29, Grand Island 30, Broken Bow 31, Alliance Nov. 1.

UNCLE REX (Frank Adams): Sycamore, O., Oct. 29, Sandusky 31, North Baltimore Nov. 1, Napoleon 2, Hicksville 4, Defiance 5.

UNCLE JOSH SPRUCEBY (Western; Dave B. Levis, mgr.): Eagle Grove, Ia., Oct. 29, Webster City 30, Storm Lake 31, Cherokee Nov. 1, Sioux City 2.

UNCLE TERRY (H. D. Grahame, mgr.): Brattleboro, Vt., Oct. 29, Keene, N. H., 30, Gardner, Mass., 31, Greenfield Nov. 1, Northampton 2, Westfield 4, Bristol, Conn., 5, Hartford 6, Thomaston 7, Meriden 8, Bridgeport 9.

UNCLE TOM'S CABIN (A. B. Abbey): Devil's Lake, N. D., Oct. 29, Church's Ferry 30.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; G. A. Walters, mgr.): Glens Falls, N. Y., Oct. 28, Saratoga 29, Gloversville 31, Herkimer Nov. 1, Utica 2, Rome 4, Oneida 5, Newark 7, Penn Yan 8, Geneva 9, Rochester 11-16.

UNCLE TOM'S CABIN (Stetson's; Eastern): Newburgh, N. Y., Nov. 2.

UNCLE TOM'S CABIN (Western; Al. W. Martin; W. G. Quackenbush, mgr.): Ashland, Ky., Oct. 29, Mt. Sterling 30, Winchester 31, Bardstown Nov. 1, Frankfort 2, Owensboro 4, Henderson 5, Paducah 6, Marion, Ill., 7, Metropolis 8, Cairo 9, Hot Springs, Ark., 11, Little Rock 12, Ft. Smith 13, Fayetteville 14, Monet, Mo., 15, Joplin 16.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble): Frankfort, Ind., Oct. 29, Kendallville, Ill., Nov. 4, Fullman 7, South Chicago 8, 9, Aurora 11, La Salle 12, Ottawa 13, Streator 14, Bloomington 15, Springfield 16.

UNCLE TOM'S CABIN (Wm. A. Brady, mgr.): Boston, Mass., Oct. 14—indefinite.

UNDER TWO FLAGS (Chas. Frohman, mgr.): Boston, Mass., Nov. 4—indefinite.

UNDER TWO FLAGS: Philadelphia, Pa., Oct. 21-Nov. 2.

UNDER TWO FLAGS (C. A. Arthur, mgr.): Leavenworth, Kan., Nov. 7, Lawrence 8, Topeka 9.

UP YORK STATE (M. O. Higgins, agt.): Brooklyn, N. Y., Oct. 28-Nov. 2.

VALENTINE STOCK: Detroit, Mich., Sept. 29—indefinite.

VERNON STOCK: Paterson, N. J.—indefinite.

WALSH, BLANCHE (Brooks and Shaw, mgrs.): Marquette, Wis., Oct. 30, Calumet, Mich., 31, Hancock 31, West Superior, Wis., Nov. 1, Duluth, Minn., 2.

WALTHER, JULE: Greenbrier, Ind., Oct. 30, Mitchellville 31, Connersville Nov. 1, Franklin 2, Dayton 4, Columbia 5, Georgetown, Ky., 6, Danville 7, Lancaster 8, Somerset 9.

WARD AND VOKES (E. D. Stair, mgr.): Dubuque, Ia., Oct. 30, Cedar Rapids 31, Marshalltown 31, Des Moines Nov. 1, St. Joseph, Mo., 2, Kansas City 3-6.

WARDE, FREDERICK (David Trulzi, mgr.): Chattanooga, Tenn., Oct. 29, Atlanta, Ga., 30, 31, Macon Nov. 1, Americus 2, Albany 4, Brunswick 5, Savannah 6, Charleston, S. C., 7, Spartanburg 8, Knoxville, Tenn., 9, Nashville 11, Jackson 12, Sparta 13, Little Rock 14, Ark., 15, Little Rock 16, Hot Springs 18.

WARFIELD, DAVID (David Belasco, mgr.): New York city Sept. 2—indefinite.

WAY DOWN EAST: Roanoke, Va., Oct. 29, Bristol, Tenn., 30, Knoxville Nov. 1, Chattanooga 2, Atlanta, Ga., 4, 5.

WAY DOWN MAST (Wm. A. Brady, mgr.): Louisville, Ky., Oct. 28-Nov. 2, Dayton, O., 4, 5, Toledo 7-9.

WAY DOWN EAST (Geo. H. Watts, mgr.): Ottawa, Ill., Oct. 29, La Salle 30, Streator 31, Springfield Nov. 2, Jacksonville 4, Hannibal 5, Quincy, Ill., 6, Keokuk, Ia., 7, Burlington 8, Monmouth, Ill., 9, Galesburg 11, Peoria 12, Bloomington 13, Decatur 14, Champaign 15, Danville 16.

WEBER AND FIELDS' MUSICAL BURLESQUERS (G. H. Wallick, mgr.): Hoboken, N. J., Oct. 27-Nov. 2, St. Louis 3-9.

WEBER AND FIELDS' TWENTY-ONE (Eastern; Murphy and Nichols, mgrs.): Burlington, Vt., Oct. 28, Plattsburg, N. Y., 29, Malone 30, Ogdensburg 31, Gouverneur Nov. 1, Watertown 2, Utica 4, Auburn 12, Geneva 13, Rochester 14-16.

WEBER AND FIELDS' TWENTY-ONE (Western; Morris and Hall): Sterling, Ill., Oct. 29, Rockford 30, Hartford, Mich., Nov. 1, Lafayette 2.

WEBSTER, PORTER J., FAUST: Waddam's, Wis., Oct. 29, Emmett, Black Earth 30, Baraboo 31, Calumet Nov. 1, Lake Linden 2.

WHITESIDE, WALKER (Gilmore Brothers, mgrs.): Rockford, Ill., Oct. 29, Rockford 30, Galt 31, Goshen Nov. 1, Mishawaka 2, Cathedral 4, Warsaw, Ind., 5, Greenville 6, Warren, O., 7, Painesville 8.

WHOSE BABY ARE YOU (Byron D. Rice, mgr.): Houston, Tex., Oct. 28, Beaumont 31, Lake Charles, La., Nov. 1, New Iberia 2, Montgomery, Ala., 4, Selma 5, Pensacola, Fla., 6, Mobile, Ala., 7, Meridian, Miss., 8, Natchez 9, Baton Rouge, La., 11, Port Gibson 12, Jackson, Miss., 13, Vicksburg 14, Monroe, La., 15, Shreveport 16.

WILLIAMS AND WALKER: Brooklyn, N. Y., Oct. 28-Nov. 2, Philadelphia, Pa., 4-9, Newark, N. J., 11-16.

WILSON, AL. H. (Chas. H. Yale and Sidney R. Ellis, mgrs.): Cincinnati, O., Oct. 28-Nov. 2, Richmond, Ind., 4, Muncie 5, Anderson 6, Crawfordsville, 7, Champaign, Ill., 8, South Chicago 9, Chicago 10-16.

WINCHESTER: Jersey City, N. J., Oct. 28-Nov. 2, Hartford, Conn., 4, 5, Waterbury 6, New Haven 7, Bridgeport 8, Springfield, Mass., 9, Boston 11-16.

WOODWARD STOCK: Kansas City, Mo., Sept. 29—indefinite.

TOM TOMSON (Thall and Kennedy, mgrs.): Shelburn, Ind., Oct. 28, Francs 31, Edinburgh Nov. 1, Los Angeles 3-9, San Diego 11, Santa Ana 12, Riverside 13, San Jose 14, 17.

REPERTOIRE COMPANIES.

ARMSTRONG-WARREN STOCK: Williamsport, Pa., Oct. 21-26.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Macon, Ga., Oct. 28-Nov. 2.

AUBREY STOCK (Mittenthal Brothers, mgrs.): Erie, Pa., Oct. 28-Nov. 2, Oil City 4-9, Greenville 11-13, Sharon 14-16.

BACKMAN COMEDY (Dick Fergie, mgr.; Fred Seward, mgr.): Chicago, Ill., Oct. 21-Nov. 2.

BALDWIN-MELVILLE: New Orleans, La., Sept. 29—indefinite.

BENNETT-MOULTON (Earl Burgess, mgr.): Harrisburg, Pa., Oct. 28-Nov. 2, Reading 4-6, Boston 11-16.

BENNETT-MOULTON (E. E. Moulton, mgr.): Bangor, Me., Oct. 28-Nov. 2, Portland 4-9, Salem, Mass., 11-16.

BENNETT-MOULTON (George K. Robinson, mgr.): Newburyport, Mass., Oct. 28-Nov. 2, Gloucester 4-9, Waltham 11-16.

BENNETT-MOULTON (W. C. Cannon, mgr.): Westerly, R. I., Oct. 28-Nov. 2, Rockland, Mass., 4-9, Milford 11-16.

BONNAIR-PRICE (Wm. N. Smith): Oklahoma City, Ok. T., Oct. 27-Nov. 2.

BRAUNIG STOCK (Bert C. Gaynor, mgr.): McComb City, Miss., Oct. 28-Nov. 2.

BROWSON (J. Kewt Brosson, mgr.): Bellefontaine, O., Oct. 28-30, Springfield 31-Nov. 2, Richmond, Ind., 4-6, Hamilton, O., 7-9.

BRYAN'S COMEDIANS: Dowagiac, Mich., Oct. 28-Nov. 2.

BURRILL STOCK: Harrisburg, Pa., Oct. 28-Nov. 2, Pottsville 11-16.

BYRON COMEDY (F. E. Warner, mgr.): Girard, Ala., Oct. 28-Nov. 2, Phoenix City 4-9.

CARPENTER, FRANKIE (Jere Grady, mgr.): Lowell, Mass., Oct. 28-Nov. 2, Lawrence 4-9, Lewiston, Me., 11-16.

CARROLL COMEDY: Hamilton, Can., Oct. 28-Nov. 9, Salem, O., 18-23.

CASTLE SQUARE STOCK (T. V. Stock and L. L. Greene, mgrs.): Owen Sound, Can., Oct. 28-Nov. 2, Collingwood 4-9.

CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Huron, S. D., Nov. 4-9, Aberdeen 11-16.

CHASE-LISTER (Southern; W. M. Carroll, mgr.): Sioux City, Ia., Oct. 28-Nov. 3.

CHESTER, ALMA (John T. Shannon, mgr.): Salem, Mass., Oct. 28-Nov. 2, Salem 4-9, Lawrence 11-16.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Middletown, Pa., Oct. 28-Nov. 2, Clearfield 4-9.

CONWAY AND HAAS (W. A. Conway, mgr.): Seneca Falls, N. Y., Oct. 28-30, Corning 31-Nov. 2, Williamsport, Pa., 4-9, Le Roy, N. Y., 8, 9, Brockport 11-13, Wellsville 14-16.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Newport, R. I., Oct. 28-Nov. 2.

DAVIDSON STOCK (A. E. Davidson, mgr.): Crawfordsville Ind., Oct. 28-Nov. 2, South Bend 4-9, Terre Haute 11-13, Mattoon, Ill., 14-16.

DE VONDE, CHESTER (Phil Levy, mgr.): Lebanon, Pa., Oct. 28-Nov. 2.

DE VOSS, FLORA: Richmond, Ill., Oct. 28, 29, Decatur 30-Nov. 2, Woodstock 4-9, Rochelle 11-16.

DILGER-CORNELL: Jeanette, Pa., Oct. 28-Nov. 2, Charleroi 4-9, Irwin 28-Nov. 2.

DIXIE STOCK: Raleigh, N. C., Oct. 28-Nov. 2.

D'ORMOND-FULLER STOCK (J. Lou Hallett, mgr.): Key West, Fla., Sept. 16—indefinite.

DYFFRIN, ETHEL (Dyffryn and Gilder, mgrs.): Lock Haven, Pa., Oct. 28-Nov. 2, Jamestown, N. Y., 4-9, Olean 11-16.

ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Vinconnes, Ind., Nov. 4-9, Washington 18-23.

EMPIRE STOCK: San Antonio, Tex., Sept. 23—indefinite.

EVANS' CASTLE SQUARE STOCK (A. La Mace, mgr.): Torrington, Conn., Oct. 31-Nov. 2, New Britain 4-9, North Attleboro, Mass., 11-16.

EVANS AND WARD STOCK: Peabody, Mass., Sept. 30—indefinite.

EWING-TAYLOR (Albert Taylor, mgr.): Dallas, Tex., Oct. 28-Nov. 2, Gainesville 4-9, Bowie 11-16.

FERNBERG STOCK (Geo. M. Fernberg, mgr.): Brantford, Can., Oct. 21-27, London 28-Nov. 9, Lima, O., 4-9.

FERRIS COMEDIANS (Dick Ferris, prop.; Harry Dobb, mgr.): Alton, Ill., Oct. 28-Nov. 2, Omaha, Neb., 4-9.

FIELD'S STOCK (J. W. S. Field, mgr.): New Ulm, Minn., Oct. 28-Nov. 2.

FISK, MAY (John F. Cosgrove, mgr.): No. Adams, Mass., Oct. 28-Nov. 2, Pittsfield 4-9, Orange 11-16.

FRANKLIN STOCK (A. H. Dexter, mgr.): Binghamton, N. Y., Oct. 28-Nov. 2.

FRANKLIN STOCK (Fred Hayward, mgr.): No. Attleboro, Mass., Oct. 28-Nov. 2.

FULMER, STEWART, STOCK: Piedmont, W. Va., Oct. 28-Nov. 2.

GARRICK THEATRE (W. P. Taylor, mgr.): Picton, Can., Oct. 28-Nov. 2, Deseronto 4-9, Trenton 11-16.

GERTMORE, ROBERT, STOCK (H. C. Arnold): Woburn, Mass., Oct. 28-Nov. 2.

GIBERT-HOEFFLER (Eastern): Sharon, Pa., Oct. 28-Nov. 2, New Castle 4-9, Johnstown 11-16.

GORMAND AND FORD (W. S. Stillman, mgr.): Granby, Ill., Oct. 28-Nov. 2.

GRANDIS, MABEL (W. E. Webb, mgr.): Calais, Me., Oct. 28-30, Pembroke 31-Nov. 2.

HEALEY, NELLIE LYONS (George H. Titus): Oil City, Pa., Oct. 28-Nov. 2.

HEALEY, NELLIE LYONS (M. R. Williams, mgr.): Oil City, Pa., Oct. 28-Nov. 2, Dunkirk, N. Y., 4-9.

HENDERSON, MAUD: Claire, Mich., Oct. 7—indefinite.

HILLMAN, MAUDE (W. A. Snelling, mgr.): Ipsus, Mass., Oct. 28-Nov. 2.

HIMMELEIN'S IDEALS: Beaver Falls, Pa., Oct. 28-Nov. 2, Greensburg 4-9, Harrisburg 11-16.

HOEFFLER-RUPP'S IMPERIAL STOCK: Jackson, Mich., Oct. 28-Nov. 2, Saginaw 4-9, Flint 11-16.

HOWARD-TOWNE: Pekin, Ky., Oct. 28-Nov. 2.

HOYT'S COMEDY (C. A. Allen, mgr.): Durant, Ind., Oct. 28-Nov. 2, Rochester 4-9.

HUNTLEY-HARRIS STOCK: Wilkes-Barre, Pa., Oct. 28-Nov. 2, Scranton 4-16.

HUNTLEY-JACKSON (Willis P. Jackson, mgr.): Erie, Pa., Sept. 30—indefinite.

JENNINGS, HARRY (A. G. Bangey, mgr.): Elyria, O., Oct. 21-26, Marion 28-Nov. 2, Coshocton 4-9.

JOSLIN STOCK (C. E. Kellam, mgr.): Vandergrift, Pa., Oct. 28-30, Kittanning 31-Nov. 2, Union City 4-6, Sharpsburg 11-13, Punxsutawney 14-16.

KERKHOFF-LOCKE DRAMATIC (Wm. Kerkhof, mgr.): Gardner City, Kan., Oct. 28-Nov. 2.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Shelby, Ind., Oct. 28-Nov. 2, Lafayette 4-9, Muncie 11-16.

KING DRAMATIC (W. R. Todd; R. J. Lander, mgr.): Portsmouth, O., Oct. 28-Nov. 2, Lexington, Ky., 4-9, Frankfort 11-16.

KING, R. A. (Frank Maxwell; Wm. Deehon, mgr.): New London, Conn., Oct. 28-Nov. 2, Holyoke, Mass., 4-9, Derby, Conn., 11-16.

KING, R. A. (C. Appell, mgr.): Muncie, Ind., Oct. 28-Nov. 2, Ft. Wayne 4-9.

KING, R. A. (Lon Hunter; F. F. Gardner, mgr.): Schenectady, N. Y., Oct. 28-Nov. 2, Yonkers 4-9, Poughkeepsie 11-16.

KLARK-BOUVILLE (H. R. Klark, mgr.): Millheim, Pa., Oct. 28-30, Madisonburg 31-Nov. 2, Fairchild 11-16.

KLEIN-ADAMS (Frank Gazzolo, mgr.): Atlanta, Ga., Oct. 14-30, Jacksonville, Fla., 28-Nov. 2, Rome, Ga., 4-9.

KRAUS-TAYLOR: San Antonio, Tex., Oct. 28—indefinite.

LEIGH AND WILLIAMS: Columbia, S. C., Oct. 28-Nov. 2.

LE ROY COMEDY: Selma, Ky., Oct. 29, Madisonville 30.

LETHERMAN'S, CHARLES, BON TON STOCK: Carnegie, Pa., Oct. 28-Nov. 2.

LYONS, NELLY (M. E. Williams, mgr.): Dunkirk, N. Y., Oct. 28-Nov. 2, Ashtabula, O., 4-9, Cleveland 11-16.

MCALLISTER, JESSE: Gloucester, Mass., Oct. 28-Nov. 2, Lynn 4-9.

MATHER, CLARA: Parry Sound, Can., Oct. 14—indefinite.

MARKS BROTHERS (Two Marks, mgr.): Smith Falls, Can., Oct. 28-Nov. 2, Galt 4-9, Brantford 11-16.

MORRISON COMEDY (Arthur Denier, mgr.): Manchester, N. H., Oct. 28-Nov. 2, Taunton, Mass., 4-9, Boston 11-16.

MYERS, HERBIE (Will H. Myers, mgr.): McKeesport, Pa., Oct. 28-Nov. 2, Youngstown, O., 4-9.

MYRKLE-HARDER STOCK (Joe G. Glasgow, mgr.): Bloomington, Ill., Oct. 28-Nov. 2.

NINA BOSTONIANS (Harry Bruns, mgr.): Port Jervis, N. Y., Oct. 28-Nov. 2, Honesdale, Pa., 4-9, Carbondale 11-16.

NYE AND CONNOR THEATRE: Merrill, Wis., Oct. 28-Nov. 2.

PAIGE, MABEL G. M. Jacobs, mgr.): Bridgeton, N. J., Oct. 28-Nov. 2.

PATTON'S, CORSE, COMEDY (J. S. Macauley, mgr.): Manchester, N. H., Oct. 28-Nov. 2, Woonsocket, R. I., 4-9, Lowell, Mass., 11-16.

PATTON'S, CORSE, STOCK (David J. Ramage, mgr.): Fall River, Mass., Oct. 28-Nov. 2, New Bedford 4-16.

PATTON SISTERS' COMEDY (Fred Heilbron, mgr.): Chesapeake, Ill., Oct. 28-30, Decatur 31, Nov. 1.

PHELAN STOCK (E. V. Phelan, mgr.): Biddeford, Me., Oct. 28-Nov. 2, Lowell, Mass., 4-9, Fall River 11-16.

PORTER COMEDIANS: Hamilton, Can., Oct. 28, Kingston 29, Ottawa Nov. 1, 2.

PRICE-ARLINGTON (Wm. N. Smith, mgr.): Oklahoma City, Ok. T., Oct. 27-Nov. 2, Paul's Valley, Ind. T., 4-9, Ardmore 11-16.

RENTFROW COMEDY: Hopkinsville, Ky., Oct. 28-Nov. 2, Paris 4-9, Middlesboro, Tenn., 11-16.

ROBER, KATHERINE (Lee Shadden, mgr.): Oneonta, N. Y., Oct. 28-Nov. 2, Binghamton 4-9, Albany 11-16.

ROBERTS, GERTRUDE (Harry Arnold, mgr.): Woonsocket, R. I., Oct. 28-Nov. 2, Everett 4-9, Maynard 11-16.

ROGERS STOCK (W. H. Rogers, mgr.): San Antonio, Tex., Sept. 15—indefinite.

ROWE-KING (Grace Hamilton; Leonard Rowe, mgr.): Bad Rock, N. J., Oct. 28-Nov. 2, Saratoga, N. Y., 4-9, Gloversville 11-16.

RUBLE THEATRE (C. S. Ruble, mgr.): Tucson, Ariz., Oct. 28-Nov. 2, Phoenix 4-9.

RYAN, DANIEL E. (W. S. Bates, mgr.): Elmira, N. Y., Oct. 28-Nov. 2, Erie, Pa., 4-9.

SAWTELLE, JESSIE: Wilkes-Barre, Pa., Nov. 4-9, Wilmington, Del., 11-16.

SCHILLER STOCK (S. A. Schiller, mgr.): Auburn, N. Y., Oct. 28-Nov. 2, Pittston, Pa., 4-9, Wilkes-Barre 11-16.

SHELDON'S STOCK (D. C. Seldon, mgr.): Waukegan, Wis., Oct. 28-Nov. 2, Milwaukee 4-9, Chicago, Ill., 11-16.

SHANNONS, THE (Harry Shannon, mgr.): Lincoln, Ill., Oct. 28-Nov. 2.

SHEA, THOS. E. (E. W. Combs, mgr.): Boston, Mass., Oct. 28-Nov. 2, Providence, R. I., 4-9, New York city 11-16.

SPOONER DRAMATIC (F. E. and Allie; W. D. Hapgood, bus.-mgr.): Helena, Ark., Oct. 28-Nov. 2, Memphis, Tenn., 4-9.

STEVENS STOCK (S. B. Collins, mgr.): Tower City, Pa., Oct. 28-30, Manheim 31-Nov. 2.

STILLMAN, BURR (C. Rigas, mgr.): Ruston, La., Oct. 28-30, Clarksdale, Miss., 31-Nov. 2, West Point 4-9, Decatur, Ala., 11-16.

STRAKOSCH STOCK (Dean M. Seabolt, mgr.): La Porte, Ind., Oct. 28-Nov. 2, Logansport 4-9, Defiance, O., 11-16.

STUTTS, J. G.: Prairie, Can., Oct. 27-Nov. 2.

THURSTON, MARGARET (Wm. E. Lewis, mgr.): Marshfield, Vt., Oct. 31-Nov. 2, Lyndonville 4-6, Danville 7-9, Morrisville 11-13, Hardwick 14-16.

TUCKER, LILLIAN (C. C. Vaught, mgr.): Winston, N. C., Oct. 28-Nov. 2.

VAN DYKE AND EATON (C. Mack, mgr.): Springfield, Ill., Oct. 27-Nov. 2.

WAITE COMEDY (Simon Nahm, mgr.): Putnam, Conn., Oct. 28-Nov. 2, Middletown 4-9, Meriden 11-16.

WOLFORD-SHERIDAN STOCK (W. H. Bailey, mgr.): Sharon, Pa., Oct. 28-Nov. 2.

WALLACK STOCK: Stamford, Conn., Oct. 28-30, Port Chester, N. Y., 31-Nov. 2.

WARNER COMEDY (Ben R. Warner, mgr.): Yankton, S. D., Oct. 28-Nov. 2.

WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Portland, Ore., Oct. 20-Nov. 10, Eureka, Cal., 11-17.

WINN, ETTA MAY: Nashua, N. H., Oct. 28-Nov. 2, Fitchburg, Mass., 4-9.

WISLEY AND MADDON'S MERRY MAKERS: Chillicothe, Mo., Nov. 4-6, Lexington 7-9.

WINSTON, NADINE, STOCK: Chillicothe, Mo., Oct. 28-30, Louisiana 31-Nov. 2, Hannibal 4-9.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (J. J. Lodge, mgr.): Waco, Tex., Oct. 29, Austin 30, San Antonio 31, Houston Nov. 1, Galveston 2.

AMERICAN OPERA: Providence, R. I., Sept. 9—indefinite.

ANDREWS OPERA: Kansas City, Mo., Sept. 23—indefinite.

ARION OPERA (C. S. Lockwood, mgr.): New Haven, Conn., Oct. 28-30, Bridgeport 31-Nov. 2, Derby 4-9, Lynn, Mass., 11-16.

AUSTRALIAN JUVENILE OPERA (Pollard's; Shipman Bros., mgrs.): San Francisco, Cal., Nov. 4-30.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Minneapolis, Minn., Oct. 28-Nov. 2, St. Cloud 4, Little Falls 5, Crookston 6, Grand Forks, N. D., 7, Wimburg, Man., 8, 9, Fargo, N. D., 11, Casselton 12, Billings, Mont., 14, Bozeman 15, Helena 16.

CASTLE SQUARE (Henry W. Savage, prop.): Rochester, N. Y., Oct. 28-31, Syracuse Nov. 1, 2, Buffalo 4-Dec. 14.

CHICAGO OPERA (Henry Cohn, mgr.): Kent, O., Oct. 29, E. Palestine 30, E. Liverpool 31, Salineville Nov. 1, Martin's Ferry 2, Cadiz 4, Woodsfield 5, Cambridge 6, New Lexington 7, Lancaster 8, Athens 9, Gloucester 11, Barnesville 12, Coshocton 13, McConnellsville 14, Corning 15, New Straitsville 16.

COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Watertown, N. Y., Oct. 28-Nov. 2, Troy 4-9, Burlington, Vt., 11-16.

COLUMBIA OPERA: San Antonio, Tex., Oct. 14-Nov. 9.

DANIELS, FRANK, OPERA: Boston, Mass., Oct. 28—indefinite.

DE ANGELIS, JEFFERSON (E. R. Reynolds, mgr.): Terre Haute, Ind., Oct. 29, Evansville 30, Memphis, Tenn., Nov. 1, 2.

ELITE OPERA: Birmingham, Ala., Sept. 16—indefinite.

EVANGELINE (Edward C. Rice, mgr.): Boston, Mass., Sept. 23—indefinite.

FLORODORA (A. Fisher and Ryley, mgrs.): New York city Nov. 12—indefinite.

FLORODORA (E. Fisher and Ryley, mgrs.): San Antonio, Tex., Oct. 30, Austin 31, Waco Nov. 1.

FLORODORA (C. Fisher and Ryley, mgrs.): Philadelphia, Pa., Sept. 30-Nov. 2.

FOXY QUILLER: Cedar Rapids, Ia., Oct. 29, Des Moines 30, Sioux City 31, Omaha, Neb., Nov. 1, 2, Atchison 4, St. Joseph, Mo., 5, Atchison, Kan., 6, Kansas City, Mo., 7-9.

GLASER, LULU: Rochester, N. Y., Nov. 1, 2.

HERALD SQUARE OPERA (F. F. Kistler, mgr.): Columbia, S. C., Nov. 1-6, Darlington 7, Wilmington, N. C., 8, 9, New Bern 11, 12, Wilson 13, Greenville 14, Weldon 15.

KING DODO (Henry W. Savage, mgr.): Indianapolis, Ind., Oct. 28-30, Muncie 31, Ft. Wayne Nov. 1, South Bend 2, Milwaukee, Wis., 3-9, St. Paul, Minn., 10-12, Minneapolis 14-16.

LADY AFRICA (Al. Anderson, mgr.): Worcester, Mass., Oct. 28-Nov. 2.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.

OLYMPIA OPERA (E. J. Seaman, mgr.): San Antonio, Tex., Oct. 21—indefinite.

ROBINSON COMIC OPERA (Frank V. French, mgr.): St. John, N. B., Oct. 28-Nov. 2, Amherst 4-9, Moncton 11-16.

SAN TOY: Cleveland, O., Oct. 28-Nov. 2.

SYLVA, MARGUERITA, OPERA (W. D. Mann.): Springfield, Mass., Oct. 28, No. Adams 30, Poughkeepsie, N. Y., 31, Trenton, N. J., Nov. 1, York, Pa., 2, Philadelphia 4-17.

THE BELLE OF NEW YORK (Fred R. Sweitzer): Topeka, Kan., Oct. 29, Leavenworth 30, Chillicothe, Mo., 31, Hannibal Nov. 1, Quincy, Ill., 2, Springfield 4, Alton 5.

THE BOSTONIANS (C. R. Bacon, mgr.): Philadelphia, Pa., Nov. 4-16.

THE BRIGADIERS (Chas. F. Cromwell): New York city Oct. 28-Nov. 4.

THE BURGOMASTER (W. P. Cullen, mgr.): Chelsea, Mass., Oct. 28, Haverhill 30, Portland, Me., 31, Salem, Mass., Nov. 1, Lawrence 2.

THE CASINO GIRL: Springfield, Mo., Oct. 29, Joplin 30, Ft. Scott, Kan., 31, Topeka Nov. 1, Lincoln, Neb., 2, Denver, Col., 3-5, Cripple Creek 10, Pueblo 11, Colorado Springs 12, Omaha, Neb., 14-16.

THE CHAPERONS (Frank L. Perley, mgr.): Hamilton, Can., Oct. 29, 30, Kingston 31, Ottawa Nov. 1, 2.

THE LIBERTY BELLES: New York city Sept. 30—indefinite.

THE MESSENGER BOY (Nixon and Zimmermann, mgrs.): New York city Sept. 16—indefinite.

THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—indefinite.

WILBUR-KIRWIN OPERA: Salt Lake City, U., Sept. 16—indefinite.

WILBUR OPERA: Memphis, Tenn., Oct. 28-Nov. 2.

WILSON, FRANCIS: Pittsburg, Pa., Oct. 28-Nov. 2, Cleveland, O., 4-9, Buffalo, N. Y., 11-16.

VARIETY.

AMERICAN BURLESQUERS: Indianapolis, Ind., Nov. 4-9.

BIG SENSATION (Matt Flynn, mgr.): Louisville, Ky., Oct. 28-Nov. 2, Chicago, Ill., 4-9, St. Louis, Mo., 11-16.

BOHEMIAN BURLESQUERS (Hiney and Van, mgrs.): Brooklyn, N. Y., Oct. 28-Nov. 2, Baltimore, Md., 4-9, Washington, D. C., 11-16.

BROADWAY BURLESQUERS: New York city Oct. 28-Nov. 2.

BRYANT, HARRY: Chicago, Ill., Oct. 27-Nov. 2.

CITY SPORTS: Indianapolis, Ind., Oct. 28-Nov. 2.

CRACKER JACKS (Rob. Manchester, mgr.): Philadelphia, Pa., Oct. 28-Nov. 2, New York city 4-9,

TELEGRAPHIC NEWS

CHICAGO.

Dull Week in Windy City—The Amusement Menu—Hall Visits Buffalo.

(Special to The Mirror.)

CHICAGO, Oct. 28.

There are no new attractions here this week, but all of the theatres are doing a wonderful business. William H. Crane has made a big hit at Powers' in David Harum, opening to over $1,600, and the indications are that his six weeks will be record-breakers. I remember that when Westcott's book first came out, and when every one was talking about it, I dropped in on Mr. Crane at the Auditorium Annex here one Sunday afternoon, and saw a copy of it on his table. I asked him what he thought of it, and he said: "I can't see it at all; I tried to read it last night, but two chapters was all I could stand." It is unnecessary to state that he has changed his mind, and can now "see" David Harum six nights in the week and at the Wednesday and Saturday matinees. Mr. Crane never had a better part, the critics here say, and the advance sale argues that the public is of the same opinion.

The October dinner of the Forty Club will be given at the Wellington to-morrow evening, and the club guests invited are W. H. Crane, Robert Dronet, Chauncey Olcott, Arthur Byron, John Glendinning, Henry Harris, Augustus Pitou, Lube Martin, Frank Burbeck, Sheridan Tupper, Henry Jewett, Charles Jackson, Opie Read, Clay Clement, William Faversa, Benjamin Johnson, W. P. Sweetnam, and Frank Weston.

I spent a few days last week in Buffalo, attending the "wake" of the Pan-American Exposition. On the Midway I met Jake Rosenthal, who was in Buffalo with the Telephone Girl. His charming wife, Katherine Osterman, was with him. Together we purchased a few gold bricks from the Midway dealers. I also saw Lulu Glaser, in Edwards and Stange's new opera, at the Star, and I must say that Dolly Varden should be one of the hits of the year. They have surrounded her with a splendid singing company, including Van Rensselaer Wheeler, Mark Smith, Richie Ling, Estelle Wentworth, and Tom Daniel, who has a great bass voice. The opera is bright, clean, and tuneful; the costumes and scenery are elaborate, "Billy" Post directs the performance in his usual finished manner, and Miss Glaser makes a big individual hit. (All the foregoing I write with apologies to our Buffalo correspondent for poaching upon his preserves.)

This is Chauncey Olcott's last week at McVicker's. He closes next Saturday evening, and on Sunday evening Tim Murphy comes in for one performance of his new play. Manager Litt will not open with The Price of Peace Monday evening, and the house will be "dark," but he will have a clear field for it, free from other openings, on Tuesday evening.

Adelyn Wesley, a bright and clever Chicago girl, has succeeded Annie Sutherland in The Last Appeal, which enters upon its third and final week at the Grand Opera House. It will be followed next Monday by Kyrie Bellew and Eleanor Robson in A Gentleman of France, which will have a few Canadian trials this week.

Last Saturday evening Arthur Byron gave one performance in Studebaker Music Hall, as the theatre had been rented long ago for that evening to a Swedish dramatic company. To-night he returned to the stage there for his last week. Henrietta Crosman will follow him next Monday in her revival of As You Like It which she will repeat at the Saturday matinee, giving Mistress Nell during the remainder of her first week.

The recent annual benefit of the Policemen's Benevolent Association at the Auditorium resulted in gross receipts of $38,700. With $9,160 taken out for the Arizona company and expenses, the net was $27,000—a pretty fair week's business.

Seth Abbott, father of the late Emma Abbott, the prima donna, died here Oct. 22 at the residence of his surviving daughter, Mrs. H. C. Clark.

Ben Hur is in its final week at the Illinois. Sam Tay Nov. 17.

While resting here and waiting for his new play by Opie Read, Clay Clement is going through bankruptcy. His liabilities are $16,400, and his assets are $9,900.

Joseph Kilgour, an old Chicago boy, is Henrietta Crosman's leading man, and will play Orlando to her Rosalind. I saw him play the shepherd boy in the open air performance of As You Like It at the World's Fair.

The Thomas Orchestra season opened at the Auditorium last Friday afternoon and Saturday evening. The season seat sale, just closed, is larger than ever before.

Eddie McHenry as M'Liss and Harry Bradley as Yuba Bill had a big week at the Great Northern, where they were succeeded yesterday by The Sign of the Cross.

Brother Officers followed Divorcons at the Dearborn yesterday. Manager Tillston is arranging some Shakespearean revivals for the stock company, and will also produce a new play, entitled The Sixth Commandment, from the pen of a Chicago newspaper man. (for the benefit of the lay members, I might say that this commandment is: "Thou shalt do no murder.")

Hearth and Home is followed at the Academy of Music by The Road to Ruin.

I got in receipt of a copy of the novel, "Old Jed Prouty," written by Mary Francis and Richard Golden, and I find it fully as interesting as the quaint old play.

While in Buffalo I left an early call with the night clerk and visited the "sunrise" police court, which opens at 5.30 A. M. for the disposal of overnight drunks. I don't believe, though, that it is a good plan to turn a scene of physical wreck loose upon the troubled sea of a large city before any of the life-saving stations are open.

The usual weekly changes of bill were made yesterday at Hopkins', the Alhambra, the Bijou, and the Criterion.

Manager Shean, of Paris, Ill., sends me some signed contracts for David Henderson's extravaganzas sent out by a Western pirate. He is trading upon the reputation made by Manager Henderson, and should be avoided by all respectable managers. David Henderson is located in Boston, and has no road companies.

Once more a message from across the Western sea from Manager Jim Love, of Lee and Rial's company, now in Sydney, New South Wales. He writes that he found in an old Mirror in the antipodes a reference of mine to Colonel Charles Porter De Garmo Gray, for whom he had been wearing crape for a year, and he is glad. He also says that W. H. Fullwood, formerly of Pittsburg, now of Sydney, manager of the Chicago Comedy, all Americans, has discovered a "pub" across the bay, above the door of which is "Andy Mackay" as proprietor. Jay Rial was to take the next steamer back to Prison, eastward to Chicago and New York, in quest of a fresh consignment of "voodevillies," as they call them over there. The Lee-Rial-Love circuit will include San Francisco, Honolulu, Auckland, N. Z., all of Australia, Hong Kong, Shanghai, Vladivostock, Victoria, and Vancouver; and West Australia, Africa, India, and the one-night lays along the Suez Canal.

"BILLY" HALL.

BOSTON.

Offerings at the Hub—Edward Harrigan as Uncle Tom—The New Opera Company.

(Special to The Mirror.)

BOSTON, Oct. 28.

Of the changes made in Boston playhouses tonight the most conspicuous is at the Park, where William A. Brady's company in Lovers' Lane settles down for a stay which promises to last out the entire season. At one time it looked as if the engagement might not be played after all, for as late as Wednesday a notice appeared that the engagement had been canceled, and that another attraction would come, but the misunderstanding was only for a short time, for in the afternoon larger advertisements appeared stating that there would be no change. The house was packed to-night.

Thomas E. Shea opened his annual engagement at the Grand Opera House to-night, and tested the capacity of the theatre. The Man-o'-Warsman was given to-night with the effects that have been so well liked here in the past, but this is the only performance. Mr. Shea cannot escape repeating Dr. Jekyll and Mr. Hyde and The Bells, but later in the week he will have a chance to give the new play, The Pledge of Honor, which has scored a most emphatic hit on the New England circuit.

Richard Mansfield has made a tremendous success in Beaucaire at the Colonial, and has tested the capacity, breaking all records. The play is a sparkling comedy, based on the popular story and where changes have been made, particularly in bringing a happy ending, they have been in the way of improvements. The Frenchman masquerading as barber gives Mr. Mansfield a thousand and one excellent opportunities—indeed is so much in evidence that the play come pretty near being a monologue at times, but that is what the public wants and the popular success has been the greatest of the season.

Mrs. Dane's Defence has aroused great interest at the Hollis, and the critics have been unanimous in praise, but business has not been quite up to the standard set by the Empire company in past seasons. The cast is stronger than ever, and with Charles Richman and Margaret Anglin to play the great third act, it is not strange that such a hit is made.

Frank Daniels keeps on to excellent business in Miss Simplicity at the Tremont, and his engagement promises to be long and prosperous. Mr. Daniels is a host in himself, and his company is wonderfully strong. Henry Woodruff is far too good an actor to appear in so light a play, but he does excellent work. Helen Lord is as popular here as ever.

Sky Farm has started on its fourth week at the Museum. The play is a delightful picture of country life, and the company is uniformly excellent.

It had been the intention to run Shenandoah at the Castle Square only a single week, but the revival attracted such tremendous business that an extension was made, and the play will hold on one more week. Then will come the deferred revival of The Shaughraun.

Uncle Tom's Cabin, with its Brady revival, keeps on to tremendous business at the Boston, and makes the best production seen here in a long time. A change in cast was made to-night, by which Edward Harrigan replaced Wilton Lackaye as Uncle Tom, Mr. Lackaye going to another production. It seems like old times again to see Mr. Harrigan and Mrs. Yeamans on the same stage.

The Great Train Robbery is the melodrama of the week at the Bowdoin Square, and the stock company of the house is well placed in this exchange of sensationalism. Down in Dixie is to follow.

Another sensational offering is made this week at Morrison's Grand, where Arizona Joe appears in The Black Hawk, supported by dogs, horses, and others. An Orphan Heiress will follow.

The King's Carnival seems to have settled down for a long run at the Columbia, for the clientele of that house seems to like this bit of merriment and nonsense. The specialties and travesties are capitally given. Laura Burt doing especially fine work in her imitations of Viola Allen and Blanche Bates. Marie Dressler is capital, and the spectacular effects are the finest that this house has ever had.

The final rehearsals are under way for the opening of the permanent opera company at the Bijou. The organization will include Clara Lane, Selma Kronold, Hattie Bell Ladd, Frances Wilson, Olive Thorne, Hubert Wilke, J. K. Murray, James Gilbert, George Shields, George Tallman, Thomas Boyd, and John Henderson. Max Winnie will lead the orchestra, and J. J. Jaxon will direct the stage. Quincy Kilby, formerly at the Boston, will be at the front of the house. Frank Harding will be treasurer.

Boston children have a theatre of their own now, but, unlike the one in New York, this one has children for players, too. The first production was Alice in Looking Glass Land, given under the direction of Margaret MacLaren Eager. Other plays are in preparation.

Richard Mansfield has declined offers to lecture at Tufts and Smith colleges and Harvard University. It is his opinion that the man who combines acting and lecturing cannot do himself justice.

Helen Lord is to star at the head of her own company next season.

Anne Caverly, who is in London for the season, is studying Shakespearean characters under the direction of Genevieve Ward. She may appear in London before she returns to this country.

H. S. Northrup made a flying visit to Boston friends as the Mary Mannering company passed through Boston last week.

Mr. and Mrs. B. P. Cheney have come up from their Summer home at the Breweters, in Boston Harbor, and are at the Parker House for the Winter. Mrs. Cheney (Julia Arthur) is not planning to return to the stage.

Everything is hustling to get the new opera company in readiness so as to open the Bijou Opera House on Nov. 4. This house has remained dark ever since E. P. Keith moved to his new theatre, but now it has been leased to J. K. Murray and James Gilbert. Clara Lane will be prima donna of the new company and Il Trovatore will be the first work sung. Both grand and comic operas will be given. Mr. Murray has been in New York making engagements. Thomas Ricketts, late of The Burgomaster, is one of the latest.

The Matt Club, of this city, sent on twenty-five bunches of roses to be thrown upon the stage in Washington when Lillian Lawrence made her first appearance.

R. A. Barnet's new musical piece has been accepted by the Castles, who will produce it for their annual theatricals at the Tremont in February. The play is still unnamed and its scene is laid in Cyprus. Among those who will write music for it are H. L. Hearts and R. W. Corliss. Rehearsals will begin next month.

JAY BENTON.

PHILADELPHIA.

Viola Allen at the Garrick—Bills at the Stock Houses—New Minstrel Burlesques.

(Special to The Mirror.)

PHILADELPHIA, Oct. 28.

The only new feature for the week is the first appearance in this city of Viola Allen in In the Palace of the King at the Garrick Theatre, opening to-night to a crowded and brilliant audience for a stay of five weeks. Liebler and Company have surpassed all their previous efforts in the way of staging and have surrounded this popular star with a strong array of competent actors. Miss Allen's engagement will prove one of the most profitable of the season.

Julia Marlowe continues to attract large patronage to the Broad Street Theatre with When Knighthood was in Flower, and remains for the coming week, to be followed Nov. 11 by Mrs. Dane's Defense.

Under Two Flags, which has not been a success at the Chestnut Street Opera House, is in its second and final week. The Bostonians follow Nov. 4 in the first production on any stage of De Koven and Smith's comic opera, Maid Marion. Sir Henry Irving and Ellen Terry Nov. 18.

This is the sixth and last week of Florodora at the Chestnut Street Theatre. May Irwin Nov. 4 for two weeks. Francis Wilson Nov. 18. Mr. Wilson's annual engagements heretofore have been at the Broad Street Theatre.

This is the last week of Andrew Mack in Tom Moore at the Walnut Street Theatre. Tom Moore is the best play Mr. Mack has appeared in. The Princess Chic Nov. 4. Arizona Nov. 18.

Manager J. Reed Worrell, of the Auditorium, offers this week Reilly and Wood's Vaudeville company. The features are the Josceryn, the Molasso-Salvaggi Troupe, The Girls from Maxim's, Keogh and Ballard, Navette Sisters, Bailey and Madison, Mlle. Charina, Purcell and Maynard, Warfield's pickaninnies, Frank D. Bryan, and Pat Reilly. The house was crowded to-night. A Wise Guy will follow.

Lost River, that played the People's Theatre last week, jumped over to the Park Theatre to-night, to remain this week. The Sign of the Cross Nov. 4.

Forepaugh's Theatre presents this week Under the Red Rose. It is a noteworthy production for a stock company, handsomely and properly staged under the direction of George A. Learock, who thus far this season has surpassed his previous efforts. Fanny McIntyre, Jack Webster, May Davenport, Frank Peters, Albert Sackett, Jennie Ellison, and Walter Gilbert appear to brilliant advantage. Houses large. Phroso is underlined.

At the Girard Avenue Theatre the Durban-Wheeler Stock company appear in an elaborate production of East Lynne. Bertha Creighton and Eugene Moore have the leading roles, with the usual excellent support. Opening large. Nov. 4 The Still Alarm.

The Carrie Radcliffe Stock company at the Star Theatre is meeting with genuine success. Miss Radcliffe is a favorite and is aided by a good company. Romdale is the offering this week. Next week Alone in London.

Sunset Mines, a melodrama new to this city, opened to-night at the National Theatre. The action of the play is based on the gold fever in the early 50's in California, the chief scenes being the shaft of a mine, a concert garden and a thieves' den. The company includes Frank Wilson, Harry Tansey, W. E. Healy, Thomas Marshall, R. H. Ward, Selma Romaine, Charlotte Wade, Bessie Glaser, Gertrude Clemens, Fanny Wilson, and Olga Lorraine. Are You a Buffalo is the underline.

At the Standard Theatre Darcy and Speck's Stock company appear in Daughters of the Poor, with specialties introduced. Edith Ward, Hattie Carmontelle, and Paul Burns are prominent.

The People's Theatre has a good card this week in A Ragged Hero, which was presented early this month at the National Theatre and favorably received. Williams and Walker Nov. 4.

Dumont's Minstrels at the Eleventh Street Opera House give two new burlesques on popular local events—The Kid-Nappers; or, The Baby Stealers, and Those Kensington Girls; or, What Do They Have for Lunch. A first-class programme to the usual large business.

The Arch Street Theatre, with Wurster's German Stock company, is doing an excellent business, which they fully deserve. The programme this week is Sodom's Ende and Flachsmann als Erzieher.

S. FRANKENSTEIN.

BALTIMORE.

The Way of the World at Ford's—Percy Haswell Stock a Hit—News and Views.

(Special to The Mirror.)

BALTIMORE, Oct. 28.

The attraction at Ford's Grand Opera House this week is Elsie De Wolfe in Clyde Fitch's new play, The Way of the World. The drama is in Mr. Fitch's best vein, and is bright, at times brilliant and always interesting. Miss De Wolfe is surrounded by a splendid company that includes Frank Mills, Vincent Serrano, Allison Skipworth, Harrison Hunter, Clara Bloodgood, Frank Andrews, Jane Holly, Joseph Phillips, Frances Duff, Franklin Hurleigh, Henry Stokes, Mr. Moore, Fred Wallace, Clara Hunter, Mrs. Wright, Mrs. Drummond, Alice Campbell, Laura Lane, Master Wright, Lester Keith, Ralph Theodore, Maud Thomas, Donald R. Wallace, Georgiana Pitcher, and Enid Ralston. The play is beautifully presented and superbly staged. Next week, Louis Mann and Clara Lipman in The Red Kloof.

May Irwin entertains the patrons of the Academy of Music this week with Madge Smith, Attorney. She has her usual excellent company and the performance is a very amusing one. Mrs. Dane's Defense will follow.

The Percy Haswell Stock company gave a charming performance of Robertson's comedy, School, at Chase's Theatre this evening. The members of the company were well cast and the performance was one which aroused enthusiasm. Miss Haswell is growing more popular every day and the various members of the company have hosts of admirers. Percy Winter's stage direction is as admirable as ever. Liberty Hall next week.

After the sensations which have been seen at the Holliday Street Theatre for the past few weeks, The Dairy Farm to-night came as a pleasant relief, and its pictures of pastoral life were much enjoyed. It will be followed by Hanlon's Superba.

The Boston Symphony Orchestra will give a series of concerts during the Winter at the Music Hall, the first taking place Nov. 5. From all indications it is safe to predict that the engagement of the orchestra here will be a success.

Edward Morgan made a tremendous hit last week as John Storm in The Christian. Elsie Leslie as Glory was charming and in fact all that could be desired.

This week's bill at the Auditorium is A Wise Guy, presented by Edmond Hayes and a very good company. The comedy is bright and includes a number of excellent vaudeville acts. The Scribner Show will follow.

HAROLD RUTLEDGE.

WASHINGTON.

The Christian at Popular Prices—Chase Musical Stock Home Again.—Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 28.

At the National Theatre Lady Huntworth's Experiment, presented by Daniel Frohman's stock company, attracted a large audience to-night. Hilda Spong scored a pronounced personal success, and her associates, Mrs. Thomas Whiffen, Beatrice Morgan, Nevada Befron, James Lee Finney, William F. Owen, Grant Stewart, William Courtenay, Albert S. Howson, and Arthur Forrest, were received with marked favor. Charles Dalton in the first production of The Helmet of Navarre will follow.

The Christian opened at the Columbia to a crowded house. The popular priced engagement on a big guarantee, with the majority of the high priced seats at a dollar or lower. The representation was most complete. Edward J. Morgan as John Storm met with a warm reception. Elsie Leslie's Glory Quayle was a sweet and winning characterization, and the support embraced a company of competent and talented players. Lulu Glaser in Dolly Varden next week.

His Excellency the Governor is the offering this week at the Lafayette Square by the Belasco Stock company. During the road tour of this play Washington was not scheduled in the bookings, and to-night's presentation is the first here. The presentation by this capable organization justly merited the appreciation of the usual large gathering. The cast: His Excellency, Sir Montague Martin, White Whittlesey; Henry Carlton, Frederic Sullivan; Captain Charles Carrow, John T. Sullivan; John Haverstock, Harry Corson Clarke; Captain Rivers, Francis Powers; Major Kildare, J. P. Gurgan; Sentry, Harry C. Bradley; Groves, Herbert W. Parker; Clerk, Jeremiah O'Connor; Footman, George Kaufman; Mrs. Wentworth Bolingbroke, Grace Griswold; Ethel Carlton, Antoinette Walker, and Stella De Gez, Lillian Lawrence.

A Contented Woman is the opening bill of the Chase Musical Comedy company on its return to Chase's Theatre for four weeks. Agnes Rose Lane scored in the leading role, and Otis Harlan, John W. Dunne, Mary Marble, David Andrada, Little Chip, Andrew Bode, Tony Hart, and other favorites were warmly welcomed. A Trip to Chinatown next week.

Man's Enemy opened to the capacity of the Academy of Music and was strongly interpreted by Agnes Herndon, Emily Le Croix, Josephine Thill, Maurice Lindner, Thad Shine, W. J. Burley, and Albert Andrus. Home, Sweet Home is the underline.

Fred G. Berger is now and for a length of time will be the sole lessee and manager of the Lafayette Square. A recent paragraph from this point stated that Walter Clarke Bellows had the management. Mr. Bellows' connection is limited to the direction and control of the stock company.

William H. Conley, of the Lafayette Stock company, will take a company to Winston-Salem, N. C., for four weeks. The company comprises, besides Mr. Conley, Joseph Cullen, James Morgan, Margaret Etolle Lee, Lillian Sefton, Mabel Alva Messenger, and Baby Lee.

Manager Chase has donated the use of Chase's Theatre for the holding of the Elks' memorial services Dec. 1.

The concerts of the Knisel Quartet will be given this season at National Rifles' Armory Hall. The first concert will occur Nov. 5.

JOHN T. WARDE.

FRANK LEA SHORT.

Frank Lea Short, who is pictured above, had charge of the performance given by the Yale Dramatic Association on the university campus at New Haven, Oct. 22, as a feature of the bicentennial celebration. The performance depicted events in the history of Yale, and was played before an audience of 10,000 people. Mr. Short has been director of the Yale Dramatic Association for three years.

ST. LOUIS.

Joseph Jefferson at the Olympic—Virginia Harned at the Century—Thomas' Concerts.

(Special to The Mirror.)

ST. LOUIS, Oct. 28.

Annie Russell did only a fair business with A Royal Family at the Olympic. This evening at the Olympic we had another visit from Joseph Jefferson, who was seen in Rip Van Winkle. He was enthusiastically received by a packed house. Rip will also be the bill for Tuesday and Thursday evenings and Saturday matinee. Wednesday and Friday evenings The Rivals. Saturday evening Cricket on the Hearth and Lend Me Five Shillings. Ethel Barrymore in Captain Jinks of the Horse Marines Nov. 4.

The Century did well with Are You a Mason. Leo Dietrichstein, John C. Rice, Thomas A. Wise, and George Richards kept the house in an uproar all the time. This evening Virginia Harned made her first appearance here as a star, presenting Alice of Old Vincennes. Next Sunday Primrose and Dockstader's Minstrels.

Al. Wilson did his usual big business at the Grand last week. Sunday afternoon Manager Garen offered The Village Postmaster. In the cast are Eugene Powers, Brinsley Shaw, Robert Kelley, Harry Brooks, Samuel Michaelson, Angela Russell, Florine Farr, Amy Hamlin, Grace Leith, Bessie Beardsley, Josephine Florence Shepherd, and Pearl Willard. Quo Vadis underlined.

The Night Before Christmas was one of the best plays offered at Havlin's this season. The company was good throughout and the large audiences were enthusiastic. Grace Estelle Clark, last season with the Imperial Stock company, was seen to advantage. This evening we have The Eleventh Hour, introducing E. H. English, J. D. Williams, Frank Reed, Frank Cotton, Era Sefton, T. J. Commerford, Marie Nelson, Fannie Argyle, and Vera Hamilton. Nellie McHenry in M'Liss will follow.

The Power of Truth scored at the Imperial. Manager Garen is presenting Dangers of Paris this week. In the company are Joseph Greene, Jules George, Ulysses Davis, George Considine, Margaret Nelson, Lydia Powell, and Reba Kaufman. When London Sleeps next week.

Theodore Thomas will give six concerts at the Odeon this season, beginning Nov. 8.

J. A. NORTON.

CINCINNATI.

Plays of Palmy Days at Robinson's and Pike—Other Bills—Madame Sembrich Cancels.

(Special to The Mirror.)

CINCINNATI, Oct. 28.

Otis Skinner brought his admirable revival of Francesca da Rimini to Robinson's to-night, and scored an unmistakable success before a large and appreciative audience. In Marcia Van Dresser, William Norris, and Aubrey Boucicault Mr. Skinner had a trio of able assistants. Next week, James O'Neill.

Blanche Walsh's portrayal of Janice Meredith, though less coquettish than Mary Mannering's, was voted a big success by the patrons of Robinson's last week, who were also liberal in their praise of Robert Lowe, Mason Mitchell, and Emmett Shackelford. It was Mr. Shackelford's first appearance before a Cincinnati audience since he retired from the Pike company, and he found his old friends had not forgotten him.

The Lady of Lyons was put on yesterday by the Pike company, and received with much favor. Lizzie Hudson Collier made a charming Pauline and Byron Douglass an admirable Claude Melnotte. Next week, Miss Hobbs.

Al. H. Wilson, who scored heavily last year at Heuck's in The Watch on the Rhine, is in town again, but this time at the Walnut, where he packed the house last night.

Across the Pacific, with Harry Clay Blaney featured, is a potent attraction at Heuck's.

The Lyceum has On the Stroke of Twelve, which has come to be one of the regular visitors at that house.

After all, Madame Sembrich failed to appear at Music Hall Saturday, telegraphing at the last moment that she was obliged to rejoin Manager Grau's forces, and the local management had the melancholy pleasure of refunding a heavy advance sale.

H. A. SUTTON.

International Theatre, Niagara Falls, N. Y., destroyed by fire. Managers can fill dates at Medina or Albion. Address Hinchey and Vary, Middleport, N. Y.

THE THEATRICAL TRUST.

It Experiments With Newspapers in New York and Philadelphia—Trying to "Down" Hammerstein?—A Truth-Telling Letter.

The Theatrical Trust on Saturday last restored the advertisements of the fifteen theatres in this city that it controls to the columns of the *Commercial Advertiser*, from which newspaper the Trust about a week before removed its advertisements.

When the Trust took its advertisements out of the *Commercial Advertiser* it is understood to have declared opposition to Norman Hapgood, the *Commercial Advertiser's* dramatic editor, whose discharge from his position the Trust practically demanded as a condition precedent to the putting back of its theatre advertisements.

Mr. Hapgood was not dismissed. He did not resign. In fact he is still dramatic editor of the *Commercial Advertiser*, with all of his former discretion and power.

This episode without doubt is an object lesson.

At about the time the Trust removed the advertisements of its New York theatres from the *Commercial Advertiser* the Philadelphia wing of the Trust removed from the *North American*, of that city, the advertisements of its Philadelphia theatres.

The Trust advertisements of Philadelphia theatres have been restored to the columns of the *North American*, the inference being that the control of the theatrical department of that paper has been vested in the business office, and if this be so the dramatic department will probably be conducted hereafter on a "business" basis, with nothing in the "criticisms" to offend the most sensitive advertiser.

Will A. Page, who was dramatic editor of the *North American*, has resigned and entered another field. "I handed in my resignation," said Mr. Page to THE MIRROR, "not in any sense because of any trouble with the theatres or the *North American* as to the policy to be pursued, but mainly because I felt that I was being so restricted that I could do no work in which I could take any personal pride. An experience of nearly five years in writing criticisms and theatrical news, culminating in this latest incident, has impressed upon me rather forcibly the fact that the real way to get rich is to either own a newspaper or a theatre. I find that trying to be a dramatic critic is all a mistake. You do nothing but act as a kind of buffer for the business office. So I have decided to enter the enemy's camp. I have availed myself of a long standing offer to become the manager of the Percy Haswell Stock company in Baltimore and Washington."

Recurring to the original question Mr. Page said: "The average critic outside of New York is entirely subservient to the business office and the theatrical advertising, and for the sake of independence if nothing else I am going to quit being a dramatic critic."

This episode, also, without doubt is an object lesson.

In the *Herald* of last Friday a letter to the editor of that newspaper from Oscar Hammerstein was printed. Mr. Hammerstein, among other things, said:

DEAR SIR.—Your representative called on me day before yesterday for a confirmation of a story regarding the change of policy, etc., of the Victoria. I declined to give him any information whatever.

And I tell you why—and I tell you so as plain as my knowledge of the English permits me. You did not send me a critic to review my Sweet Marie; you sent me the prize ignoramus of your staff; you sent me a man to sit in judgment over a $30,000 metropolitan "music hall" production, not a Shakespearean play or a Gilbert-Sullivan opera or a Weber-field's hodge podge, who evidently either forgot where he was, or labored under the influence of "Syndicate" drops.

Do you know what you are doing by sending such light-headed men to review a production?

Is it not clear to you that you are invariably driving the independent theatrical manager out of the business and leaving the whole theatrical field to the Syndicate.

They prescribed to the ——— (newspaper) whom to employ as critic; they will prescribe to the *Herald*—mark what I tell you.

I was forced to make a production this season. The Syndicate issued the order to me—either put your theatres under our control or we'll crush you; no attraction will be allowed to play in your house! I offered an enormously costly production in Sweet Marie. It was slow, cumbersome, the first night; but it was a great, glorious, intelligent entertainment—a music hall entertainment—employing nearly 100 people. Those who paid their money were amply reimbursed; it was clean, worthy of my own intelligence and experience.

The performance might have pleased more had I been able to try it on the road for a week; I could not—I don't belong to the Syndicate; there is no time open for me.

OSCAR HAMMERSTEIN.

"The letter that I sent to the *Herald* said just what I wanted to say and contained about all that there is for me to say at present," said Mr. Hammerstein to a MIRROR man yesterday. "The Syndicate made a definite threat to me that unless I placed my two theatres under the control of the Syndicate the Syndicate would crush me. As I told THE MIRROR several months ago, I am not looking for fights. I am here to manage my theatres as best it suits me. I claim a right to conduct a theatrical business in New York. I do not interfere with any one. I am not aggressive. But when I am hit I must defend myself. I must protect my business. The Syndicate shall never get control of the Republic and the Victoria theatres."

THE STOCK COMPANIES.

Joseph Arthur's On the Wabash was played by the Spooner Stock company at the Park Theatre, Brooklyn, last week. Edna May Spooner in the principal role of Esther Early was sympathetic, sweet and womanly and acted the emotional scene in the last act with the same skill and feeling that have characterised her work in similar scenes before. Augustus Phillips afforded Miss Spooner the best support as Abe Early, her lover, and gave an ardent, manly and natural portrayal. Jessie McAllister had a part in which she was exactly suited in Gummy Deems, and, although it is a small one, scored a hit. Rita Villers contributed a clever and amusing bit as an eccentric country spinster. Harold Kennedy sunk his identity in the role of Hamilton Bray, and while he somewhat exaggerated it was on the whole good. Olive Grove and Walter Wilson as Sincerity Early and John Warman enacted creditably characters that were not pleasing. The rest of the cast, that included Robert Ransom, Edwin Curtis, W. L. West, Ben F. Wilson, Harry M. Hicks, and Loraine Buchanan, deserve mention for striving hard to make their parts successful. Cecil Spooner was not in the cast, but assisted by the St. James Quartette contributed a specialty that contained several original and excellent ideas and was handsomely set, with a background representing a huge watermelon, from which the heads of the quartette, in black face, projected. Both Cecil Spooner's dancing and these new features of her specialty were heartily and deservedly applauded. Crowded houses ruled. This week, Cecil Spooner as Lady Ursula in The Adventure of Lady Ursula.

A very commendable production of Sardou's La Tosca was made by the Columbia Theatre Stock company last week, despite the fact that the play is far more difficult than any the company has heretofore attempted. Almost the entire burden of the presentation fell upon Valerie Bergere as Floria Tosca and E. L. Snader as Baron Scarpia. Miss Bergere's portrayal, taken in its entirety, was excellent, and at several times she rose to the tragic climaxes with an intensity that was surprising to those who had not seen her in such a role before. E. L. Snader as Scarpia was brutal and repulsive, giving a very acceptable characterisation throughout, and only failing in his expression of Scarpia's dignity and social position. Emma Dunn was seen for the first time in a boy's part as Gemarion, and added another successful characterization to her list. Richard Buhler was picturesque and forceful as Mario, but was inclined to declaim rather than speak his lines. Others deserving mention were Horace Lewis, Gertrude Berkeley, Grace Ainsworth, A. Gaden, and James A. Bliss. The minor roles were capably acted, and the scenery and settings excellent. The audiences were large. This week, My Partner.

Corse Payton's Theatre company was in its element last week, when Hoyt's A Contented Woman was presented to extremely large and much amused audiences. Each member of the company entered into the spirit of the play, and apparently enjoyed the performance equally as much as those in front. Etta Reed was quietly funny as Grace Holme. Corse Payton did not have many opportunities as Cutting Hintz, but nevertheless gained a considerable number of laughs. George Hoey, W. A. Mortimer, and Charles Banninger as a group of disreputable politicians were capital. The same may be said of Sadie Radcliffe, Jeanne Lindsey, and Marguerite Fields as woman suffragists. Kirk Brown was gentlemanly and acted with ease the role of Benton Holme. Charles McCreary again proved that he has an excellent idea of make-up, at least, as an independent voter. Grace Fox pleased the audience as "the notorious Mrs. Ebbsmith," and the rest of the cast filled small roles acceptably. The staging was appropriate. The theatre took on the air of a political battle ground on several evenings, the partisans of two rival candidates for Judge holding theatre parties, upon which occasions a number of clever gags were introduced in the course of the play, fitting the circumstances. These injected jokes brought forth uproarious laughter and applause, and contributed to the general hilarity not a little. This week, Held by the Enemy.

The Elite Stock company at the Gotham Theatre continued to enjoy large patronage with The Octoroon last week. The cast: George Peyton, Walter Chester; Salem Saudder, Jack Drumier; Jacob McClosky, Joseph Treacy; Wahnotee, Edmund Day; Mr. Sunnyside, George W. Marks; Colonel Poindexter, Sie Condit; Judge Jackson, Sam Fletcher; La Fouche, George Clare; Old Pete, Harry Macdonald; Paul, Clara Austin; Zoe, Ethel Fuller;; Dora Sunnyside, Emma De Castro; Mrs. Peyton, Rose Watson; Dido, Alice Shephard Davenport; Grace, Lulu Morise. A scene was struck in view of the audience on Thursday evening and was an attractive feature, as proved by the fact that S. R. O. maintained on that evening. This week Ten Nights in a Bar Room is proving an unusually interesting bill, as it has not been played in Brooklyn in some years. The Sunday night concerts that were instituted three weeks ago entertain packed houses every Sunday night.

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Arthur Maitland resigned recently from the Greenwall Stock company at the American in this city and opened week of Oct. 14 as leading juvenile of the Grand Opera House Stock company, Pittsburg, playing successfully Jack Negley in Barbara Frietchie.

* * *

Frances Lynn, who was called upon to play the part of Etna in The Great Unknown, at the Fifty-eighth Street Theatre recently upon very short notice, succeeded in giving a creditable performance, though she had never had a rehearsal. Miss Lynn made a hit at Montreal last week.

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In New Orleans the Baldwin-Melville Stock company has been presenting Tennessee's Pardner to packed houses. Maurice Freeman and Lotta Linthicum are playing leads and giving satisfaction.

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The Boyle Stock company, at the Auditorium Theatre, Birmingham, began its seventh week Oct. 21 with The Lost Paradise. Esther Lyon assumed the role of Margaret Knowlton, and her work went straight to the hearts of her audience. Kendal Weston as Reuben Warner added another success to his list. Elinor Westcott as Polly Fletcher was sweet and natural, and Ines Barlowe was at her best as Cinders. Sarah Cameron was fully equal to the role of Nell. Hits were made by Wilson Hummel as Bob Appleton, Morris McHugh as Old Benesi, Jack Taylor as Ralph Standish, Thomas G. Sterrett as Schwarz, and J. H. Hollingshead as Billy Hopkins. Stage Director Lee Sterrett proved himself a clever artist by his natural work as Andrew Knowlton.

* * *

Doris was well presented by the Hopkins Stock company at the Grand Opera House, Memphis, last week. Owing to the indisposition of Jessie Isett, the title-role was played by Edna Elsmere, who gave a praiseworthy, consistent performance. De Witt Clinton as Kenneth Ashley, and Jos. O'Meara as Brian O'Neill, were especially good. Hugh Ford gave a natural and effective impersonation of Mr. Merripood, and Edwin Travers made Stephen Brand villainously real. The comedy element was well handled by Earle Stirling and Nera Rosa. Nancy Gibson, Theodore L. Gamble, and E. A. Morris were capable in small parts. A Lady of Quality this week.

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Joseph Haworth has just returned from a six weeks' engagement as stock star at the Grand Opera House, San Francisco. He scored a pronounced success and played to very large audiences Rosedale, Quo Vadis, Richelieu, The Merchant of Venice, Dr. Jekyll and Mr. Hyde, and Hamlet. At his closing performance he received laurel wreaths and other floral tributes and was called upon for speeches. Mr. Haworth speaks enthusiastically of the engagement as one of the pleasantest of his career. He intends to revisit San Francisco in the Spring.

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Joseph Dailey will leave the Empire Theatre Stock company, Toledo, O., Nov. 2.

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Anita Selbie and Virginia Warren have been engaged for the production of Blue Jeans by the Proctor Stock company.

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Will A. Page, until last week dramatic critic of the Philadelphia *North American*, has been engaged for two years by George Fawcett as business-manager of the Percy Haswell Stock company, that is appearing with such success in Baltimore and will later play a season in Washington. Mr. Page will have an interest in the company. Miss Haswell intends next season to star in a new play, her season opening in Chicago.

* * *

The Vendome Theatre Stock company, Nashville, presented Faust last week. Lawrence Grattan's Mephisto was a carefully studied and artistic characterization. Vail De Vernon was a pleasing Marguerite. The presentation was an elaborate one.

* * *

Carleton Macy, leading man of the Woodward Stock company, Kansas City, after being ill with typhoid fever for several weeks, is rapidly recovering, and will reappear with the company Nov. 2 in Rip Van Winkle.

Delettrea, one of the oldest established houses of Paris, manufacturers of the famous perfume, Amaryllis Du Japon, are now placing on this market their most *recherché*, exquisite and delicate high-grade handkerchief perfumes and toilet soaps. Ask your dealer for Delettrea. * * *

HARRY CLAY BLANEY.

Harry Clay Blaney, whose portrait appears above, is well known as a successful actor-manager. His first appearance was made twelve years ago. For ninety-eight consecutive weeks he played Jim Harland, the "ambitious kid," in The Limited Mail. Since that time he has successfully appeared in A Railroad Ticket, A Boy Wanted, A Run on the Bank, with Ward and Vokes; Lost, Strayed or Stolen; Jack and the Beanstalk, and for the past three seasons as Willie Live in his own production, Across the Pacific. Mr. Blaney is equally well known among managers and actors. During the Summer he is located at his Broadway office with his brother, Charles E. Blaney, engaging people for the various Blaney attractions. He is general stage director of the Blaney company and is also interested with his brother in Blaney's Theatre, Newark, N. J., which is having a most successful season with a high class stock company. In addition to being a successful manager Mr. Blaney is considered one of the best paying stars now playing the popular price theatres.

FIGHT AT THE KNICKERBOCKER.

At some of the stock company theatres vaudeville is offered between the acts of the play. At the Knickerbocker Theatre in this city the entr'acte entertainment is, or was last Wednesday, an exhibition of the manly art of self-defense. The large and cultured audience that had assembled on that evening to see the performance of King Charles I. by Sir Henry Irving and his company, witnessed also the edifying spectacle of a fierce fight between two employes of the theatre, in which a pair of policemen were later involved.

The set-to occurred after the third act, when many of the audience had congregated in the lobby. The participants were the door-keeper of the theatre, whose name is said to be Jones, and the head usher, one Rheinstrom. It is alleged that Jones and Rheinstrom have been on bad terms for some time, the trouble originating in a dispute over Rheinstrom's right to give out return checks. Just before the fracas began Rheinstrom had been distributing checks at one door, while Jones was giving them out at the main entrance. Rheinstrom used up his supply of checks and went to Jones for a fresh stock. A wordy quarrel ensued, and was followed by blows. The men fought fiercely, and confusion reigned in the lobby. Some of the audience tried in vain to separate the fighters. After a while a policeman arrived and interfered. He was thrown aside by Jones, who continued to pummel Rheinstrom. The policeman made another attempt, but Jones held him at bay. With the coming of another officer and Managers Harry G. Sommers, of the Knickerbocker, and Bram Stoker, of Sir Henry Irving's company, the men were subdued.

Hoping that the disgraceful row might be kept quiet, Manager Sommers begged the police not to make any arrests, and upon his persuasion neither Jones nor Rheinstrom would make a complaint. Whereat the policeman departed; the fighters went to get their wounds dressed, and the audience returned to admire Irving's magnificent art. Just when Jeffries and Ruhlin will give a bout at the Knickerbocker has not been announced.

TO PRODUCE MOROCCO BOUND.

A. H. Chamberlyn has organized a company to produce Morocco Bound, a musical comedy, that has long been successful in England. Arthur Branscombe wrote the book, Adrian Ross the lyrics, and Dr. Osmond Carr the score. The company is rehearsing, and Mr. Chamberlyn says it will open in about four weeks, and, after a brief season, will come into a New York theatre. Among the principals will be Richard Carle, Al. Hart, Dan Collyer, John L. Shine, who comes from England to take the role he originated; Burt Haverly, Toby Claude, and Adele Farrington. Mr. Chamberlyn also says that he is negotiating with Madge Lessing, who is in London, for the leading role.

OBITUARY.

Harry E. Knowlton, a well-known manager and advance agent, died in Washington, D. C., on Oct. 18, of consumption, which was brought upon him by a severe attack of pneumonia last Winter. Mr. Knowlton was born in Erie, Pa., forty years ago. When a young man he went into the railway service and for several years held positions of responsibility with the Lake Shore Company. When Colonel McClure opened the Erie Museum Mr. Knowlton became his treasurer. Later he filled a similar position with Joseph E. Girard, and next became the manager of the Lyceum Theatre in Erie. He afterward managed several Summer theatres, and later was on the road in advance of the Boston Ideals, Primrose and West's Minstrels, and Walter L. Main's Circus. He was connected with the last named organization at the time of his death. For several weeks he had been in a very weak state, but he insisted upon continuing his work. Finally, at Richmond, he was obliged to give up. His one thought then was to reach his mother's home in Erie before death came to him. He got as far as Washington, where he had to wait for a train, and was being taken from a hotel to the station in an invalid's chair when he died. The Washington lodge of the Elks, at the request of the Erie lodge, took charge of the remains and conveyed them to Erie, where they were buried under the auspices of the Elks. The funeral was one of the largest ever held in Erie. Mr. Knowlton is survived by his mother and two brothers. He is deeply mourned by hundreds of friends in the dramatic and journalistic professions.

E. Darwin Colvin, one of the oldest and most prominent of American circus managers, died at the Sturtevant House, in this city, on Oct. 23, of rheumatic fever, from which he had been ill for two weeks. Mr. Colvin was born in Clyde, N. Y., fifty-eight years ago. In his boyhood he joined a circus and at the age of twenty-one had risen to the responsible post of manager for Adam Forepaugh. Later he was in succession manager of S. H. Lent's Circus, Montgomery and Queen's Circus, and Frank A. Robbins' Circus. In 1887, in partnership with John H. Doris, he put Doris and Colvin's Circus on the road. In 1888 he became proprietor of the Bijou Theatre in Chicago. Mr. Colvin's last managerial position in the circus business was with the Walter L. Main show. He was the Amsterdam representative of Carl Hagenbeck and had come to New York from his home in Chicago to consummate a shipment of animals to the Barnum and Bailey Circus, now in Europe. Mr. Colvin owned considerable property in Chicago. His wife survives him. The remains were taken to Geneva, N. Y., and were buried there last Friday.

Alfred T. Harms died in this city Oct. 23, of inflammatory rheumatism, after a short illness. Mr. Harms was forty-two years old and was a member of the firm of T. B. Harms and Company, music publishers. For a long time he was prominent in the theatrical world, being the principal owner of D. W. Truss and Company, that owned the rights to Wang and The Princess Bonnie, and managed Andrew Mack in Myles Aroon, Joseph Hart in The Tarrytown Widow and A Gay Old Boy, and Primrose and West's Minstrels. For the past two years Mr. Harms had devoted himself to the music publishing business. He leaves a widow and two children. Mrs. Harms was formerly the wife of the late James Thorpe, long the stage-manager of the Union Square Theatre.

Edward B. Ludlow, a well-known business-manager, died in the Presbyterian Hospital, New York, on Oct. 27, of Bright's disease. He had long been ill and had been cared for by the Actors' Fund. The funeral services will be held in the rooms of J. J. Spies, at 121 West Fortieth Street, to-morrow (Wednesday) morning, at eleven o'clock. The remains will be buried by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens. Mr. Ludlow was aged fifty-one, and was born at Adrian, Mich. He became an expert telegrapher. Finding this too confining, he abandoned it for the theatrical profession and became assistant treasurer at Mitchell's Theatre, St. Louis, later coming East to occupy the same position at the Fourteenth Street Theatre, under J. H. Haverly and Samuel Colville. He later managed A Hole in the Ground, A Midnight Bell, The Wages of Sin, and many other attractions, the last being Marie Jansen. For some months previous to his illness he lived with his friend, J. J. Spies.

Billy Wilson died at Marietta, Ohio, on Oct. 21, aged fifty years. For many years he was known as one of the most expert and daring aeronauts in the country, and had traveled with Adam Forepaugh's and other circuses, creating veritable sensations by his balloon ascensions. In 1884 he entered into business in Toledo and had not since attempted aerial navigation. Latterly he had been in charge of the rooms of the Marietta Lodge of Elks.

Edward Morrison Alfriend, a playwright well known in New York theatrical circles, died at the Ashland House, in this city, last Thursday. Colonel Alfriend was born in Richmond, Va., sixty-three years ago. He wrote a large number of plays, but only one of them, The Louisianian, gained any success. The Louisianian was played by Robert B. Mantell during two seasons about ten years ago.

Edward J. Donlan, who played last season with the Maud Hillman Repertoire company, died on Oct. 22 at the home of his parents in Mt. Carmel, Pa., of consumption. Mr. Donlan possessed a sweet tenor voice and considerable dramatic ability. His remains were buried on Oct. 24 in the Church of Our Lady Cemetery. He was twenty-two years of age.

Charles Adams, a singer, who was once a member of the Bostonians, died at Helsonville, O., on Oct. 14, from the effects of an overdose of cocaine. He was addicted to the drug. The remains were buried at Belpre, O., on Oct. 16.

George A. Herne, brother of the late James A. Herne, died at the home of his sister-in-law in Larchmont on Oct. 17, of Bright's disease. He was fifty-five years old and was the last of his immediate family. The funeral took place on Sunday.

Joseph Smith, a stage hand at the Theatre Republic, died at Roosevelt Hospital Oct. 18, from the effects of a stroke of apoplexy that he sustained while at work on Oct. 12.

A sister of W. S. Hart died at Asheville, N. C., Oct. 23. Mr. Hart, who is a member of The Christian company, had been summoned to her bedside and was with her at the time of her death.

Harry P. Griffen, of the vaudeville team of Gallagher and Griffen, died of consumption at his home in Philadelphia Oct. 21.

Seth Abbott, father of Emma Abbott, died at the home of his daughter, Mrs. Henry G. Clarke, in Chicago, on Oct. 22, aged eighty-four years.

THE BROOKLYN STAGE.

SATURDAY, Oct. 26.

Another week of good average business, and in one or two instances of capacity at the popular price houses, has been the order, save in vaudeville, which with but few exceptions has been necessary in prosperity.

The Amphion had a series of well pleased audiences to witness The Brixton Burglary, and with the satisfaction that marked its showing down town a few weeks ago. Kitty Proctor Otis, W. J. Ferguson, Nellie Butler, and the others of the cast were admirable in their respective parts, and the production in its entirety could not well be bettered. Up Love State, with David Higgins and Georgia Waldron, is the next feature, with Andrew Mack in Tom Moore as the succeeding underlin.

Josephine Hall and Richard Carle in The Rehearsal got perhaps the most sincere applause of the Orpheum's list. The Three Mirellis, in an unattractive make-up, gave a musical turn. Maude Raymond caught our audience happy. Silvers and Emmett were gratifully expert on the flying rings. Paul Cinquevalli held the close attention of his auditors by the audacity, daring, and finish of his unequaled repertoire. James Richmond Glenroy provided continued mirth. Leon, a gesturous humorist, kept all guessing by perplexing hanky panky that apparently was manipulable. Morris' ponies were put through their paces to satisfaction. John W. Ransone impersonated Richard Croker to applause, while the Vitagraph closed the bills with an interesting exhibit of local views. Manager Percy Williams, who had shelved the Girl Basket Ball Team, not deeming the act suitable for his stage, offers for next week Sara Kendall, Hanson and Arno, Marie Wainwright, Rhoan and Warren, La Belle Tortajada, Lee Tung Dunconda, Montgomery and Stone, Frank Gardner, and Lottie Vincent, and Macarte's monkeys.

The Rogers Brothers in Washington are replaced by Amelia Bingham in The Climbers at the Montauk.

Hyde and Behman's programme was of good quality and quantity. Tim Cronin in a new conceit of George M. Cohan's, A Trip to Vaudeville, catching on at once effectively. Rae and Broscho were well liked in Too Much Woman. George W. Day's monologue was of its usual excellence, Maude Nugent's songs were well chosen with one exception, Monroe and Mack's dancing and little jokes interlude had quick acceptance, while McPhee and Hill were startlingly original on the triple bars and in their acrobatical finish. Holcombe and Frost's Comedians presented Parson Johnson's Flock, the act comprising a camp meeting dissertation by the Parson, while his "flock" of nine performers make various contributions in the line of darky specialties. Mudge and Morton's musical act had added value through the excellence of the woman's singing voice. Charles Grapewin and Agnes Chance gave Above the Limit, which has about reached the limit of its wear locally, through too frequent repetition. Manager Henry W. Behman's next announcements are Billy Clifford, Ida Van Siclen and Harry Lacy, St. Onge Bicycle Riders, Josephine Isabel, The Three Ouris, Hal Merritt, Quaker City Quartette, also Mr. and Mrs. William Rogers.

The Grand Opera House had the first local representations of Edward McWade's Winchester. While not likely to repeat the success of either Held by the Enemy or Shenandoah, it is nevertheless a very good war drama, and served to present in attractive guise Margaret May, John Farrell, Julia Batcheller, Frank Sheridan, and Charles Chappelle. The latter's role would have been more pleasing, however, for the omission of much unnecessary profanity. The play was well staged, and otherwise reasonably to historical accuracy. Manager Lewis Parker sent Sam Gregory, Minnie and His recent revival of Mrs. B. O'Shaughnessy, Jennie and Emma May, with A Hot Old Time being due on Nov. 4.

The second week of the career of the Folly Theatre as a vaudeville house witnessed a perceptible improvement in business. The olio was rendered by Holmes and Vidocq, Pete Baker, St. Onge Brothers, German and Kessler, the Three Westons, Mr. and Mrs. William Robyns in To Counsel for the Defense, Fatmah Diard and support in a twenty-minutes' excerpt from The Chimes of Normandy, and Tom Lewis and Sam Ryan in a rediviva of an ancient variety sketch from the limbo of old and forgotten music hall acts. There has been much gossip and many comments expressing a wide range of opinions as to the sudden resolve last week that the policy of the house should be changed. There seems to be quite a concurrence of opinion that while this locality is not at present responsive to vaudeville it might become so if given a reasonable time. Manager J. J. Clark, for the final week of his tenancy at the Folly, continues Tom Lewis and Sam Ryan in conjunction with Joe Flynn, Collins and North, Fatmah Diard, Monroe and Wesley, Mr. and Mrs. Sidney Drew, Mudge and Morton, Grapewin and Chance, also Bellman and Moore.

Helene Wintner's impersonation of the principal role in The Heart of Maryland at the Gayety caused an attendance of splendid proportions, which Manager Barnett Wilson is likely to maintain with Williams and Walker and The Sons of Ham, which engagement brings to an end the policy that has run without interruption at the Gayety since its opening in November, 1892.

The Star had its accustomed quota of big business for the Dewey Extravaganza company, whose programme had the Lavinas, Carmen Sisters, Quigley Brothers, Mitchell and Cain, Ford and Dot West, the Orpheus Three, and Lea Belles Rosaires, the afterpiece being entitled Expansion. Manager William L. Bissell next offers his Fads and Follies, which, after a breaking in week at Trenton, officially start their third season in Brooklyn the coming week.

Happy Hooligan distanced everything preceding it this season at the Bijou, it being a case of sell out at every performance. Manager Nick Norton next offers Home, Sweet Home.

The Unique had good results with May Howard's people, who are followed there by The Merry Maidens. Manager Frank H. Carr is putting all past records behind him, each week of this season being exquisite business.

JUSTAND FAIR.

Caleb Swan in Tennessee's Pardner. Who?. * * *

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $40; Half-Page, $20; One Page, $100.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; $1.25 a line for three months.

Reading Notices (marked *, or ‡), $2 cents a line.

Charges for inserting gas traits furnished on application.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

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Telephone number, 6311, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafourche, 69 Lime St. In Sidney, Australia, Rankin & Co., Moore St. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - NOVEMBER 2, 1901.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

As Election Day, Nov. 5, will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 9. Advertisers will therefore please bear in mind the fact that as the final forms will go to press on Saturday, Nov. 2, no advertising order can be accepted later than noon of that date. That number of THE MIRROR will be published on Monday, Nov. 4, instead of on Tuesday.

"AN OBJECT LESSON"?

Has the Theatrical Trust abandoned its plan to dictate to newspapers in New York as to what dramatic paragraphs shall appear about the productions of the Trust, and as to whom the newspapers shall employ as critics?

It was but a few days ago that the Trust removed the advertisements of the Abbey theatres controlled by it and in fellowship with it in New York from the *Commercial Advertiser*, and in effect demanded the "discharge" of Montrose Harrison, the critic of the *Commercial Advertiser*, or a modification for the satisfaction of the advertisers. Commenting on its own action, through a readily obedient journal in its interest, the Trust said:

> It has been demonstrated in Boston, Washington and Detroit that it is an unwise policy to patronize a newspaper which consistently antagonizes the best interests, and now that a start has been made with the *Commercial Advertiser* it believes the other daily papers in this city will follow its example. Only the threatened alienation of the *Commercial Advertiser* is an object lesson.

The advertisements of the theatres of the Trust and the theatres that inhospitably with the Trust removed from the *Commercial Advertiser* were restored to that journal last Saturday. It is known only to the Trust and the *Commercial Advertiser* just what stirred up that commotion. It is a fact, however, that Montrose Harrison still is the dramatic editor of the *Commercial Advertiser* with all the critical authority that he had before. There certainly is no "object lesson" in this episode, but it seems to have shifted its locus, although it has lost none of its significance.

In several cities the Theatrical Trust has been able to secure the discharge of dramatic critics against whom it took a dislike because they told the truth. The time does not appear to be ripe for enforcing this scheme in New York city.

Practically coincident with the removal of the Trust's New York theatre advertisements from the *Commercial Advertiser* was the removal of the advertisements of the theatres in Philadelphia controlled by the Trust from the *North American*, of that city. The Philadelphia members of the Trust are the inventors of several petty schemes that smack of this sort of thing, and it certainly is safe to attempt in Philadelphia many things that would not go through in certain other cities, of which New York may be one. It is understood that the advertisements of the Philadelphia theatres controlled by the Trust have been restored to the *North American*, apparently on a different understanding than that which evidently relates to the *Commercial Advertiser* restoration. In fact, Mr. PAGE, the dramatic editor of the *North American*, immediately resigned his position upon the reappearance of the Trust advertisements in that journal, and in an interview on another page of THE MIRROR this week he tells plainly what influenced his resignation.

But Philadelphia is not New York, and what the Trust has accomplished in the way of securing the dismissal of dramatic writers or in forcing such writers to act in line with the "business office" in other cities may, perhaps be achieved in Philadelphia. Yet even that is problematical, and the Philadelphia matter, as it stands, may also serve as an "object lesson" with natural sequels of a sort that will surprise the Trust.

THE ACTOR'S CITIZENSHIP.

AN important decision was rendered last week by Justice BISCHOFF, of the Supreme Court, involving the question of an actor's residence, and consequently his right to vote.

EDWARD L. SNADER applied to the Court to compel the registry officers of the Thirteenth District of the Twenty-seventh Assembly District to restore his name to the rolls, from which it had been erased. Applying for registration, Mr. SNADER had given his residence as the Audobon Hotel. The election officers on inquiry claimed that they had found that Mr. SNADER did not live at the hotel named, he having given up his room there. Mr. SNADER, on the other hand, claimed the hotel as his place of residence when in the city, and asserted that his mail was left there. On this showing, Justice BISCHOFF issued a peremptory writ of mandamus requiring the Board of Registry to place Mr. SNADER's name on the rolls. Justice BISCHOFF in his decision said:

> The plaintiff's business as an actor involves his frequent absences from this city for periods of many durations. It appears that the Audobon Hotel is his chosen abode and his settled place of residence according to his intentions. With the consent of the proprietor of this hotel the plaintiff keeps his baggage on the premises, and his mail is received there, but when absent he pays no rent for a room. The actual residence of a person is dependent upon his intention, and an absence even for a long period will not be taken to involve a change of residence if the party intends it to be but a temporary absence. The home of a person is more or less stable according to the character of his occupation, and the proper rule should be to find out whether he has any other permanent home to which he expects to go at any specified time. This hotel was the plaintiff's residence for the purpose of the last election, and the mere fact that he does not pay for a room when absent cannot defeat his apparent intention to retain his residence at the present time under the circumstances of the case.

Of course this decision, if sustained, will apply to other travelling men than actors. It may be said, however, that other travelling men, as a rule, can more easily acquire dual homes and be in the privileges and duty of voting than can actors, who perhaps less than any other class of citizens subscribe this privilege and duty. Upon the nature of their vocation. The consideration of the term "residence" heretofore has been so technical, upon suggestion that the law is indefinite in certain respects that the Justice Bischoff's decision relieves certain citizens, that many actors undoubtedly have neglected the citizen's privilege when a contest like Mr. Snader's might arise. We have noted the important decision, the decision in the case in question, and it would seem to be good law.

IRREGULARITY.

Commenting on the protest that in this country of Mrs. Fiske's Queen's, the Duke of Jesse Queen, of London, have played at Jesse Queen, of London, have played

We hope Mrs. Commons will share with her choice and distinguished associates' views and feeling against the Duke in charge and with him with publishing of a play by Jesse Queen Queen Jesse gave to Jesse Hill of Jesse Queen Queen Jesse Queen Jesse Queen Jesse

THE USHER.

The effort of the Theatrical Trust to secure the retirement of Norman Hapgood as dramatic critic of the *Commercial Advertiser* by its characteristic method of withdrawing the advertisements of its theatres has had the effect that invariably follows the calling of a "bluff."

Presumably the *Commercial Advertiser*, which evidently does not recognize any connection between its counting room and its editorial department, paid no attention to the Trust's impertinent demand, for it continued to publish Mr. Hapgood's criticisms as if nothing had happened.

But something had happened, for news of the Trust's move having become public property, it was widely circulated and commented on by the press throughout the country.

Naturally this brazen and misguided effort to dictate the style of dramatic criticism that the Trust wants to a leading daily newspaper of this city was plainly and emphatically characterized as it deserved. Not having succeeded in its ridiculous attempt to oust an honest and able critic, the Trust began to realize that it had made a mistake, and that its action was calculated to cause still greater prejudice against it in the minds of the public and in journalistic circles. The result was that last Saturday the *Commercial Advertiser* appeared with all the Trust advertisements restored.

The incident from beginning to end illustrates the stupidity as well as the arrogance of the Trust. While by such means with newspapers of little character, and with newspaper writers of small ability, the Trust may occasionally secure control of a newspaper's dramatic columns, the game does not work in cases where newspapers like the *Commercial Advertiser* and critics like Mr. Hapgood are concerned.

Mrs. John Forepaugh tells me that she has no intention whatever of withdrawing from the management of Forepaugh's Theatre in Philadelphia. The rumor to the contrary she thinks originated with persons with whom the wish was father to the thought. Mrs. Forepaugh says she has the same interest in the lesseeship and management of the theatre now that she has had hitherto, and she has had no intention of retiring. Forepaugh's Theatre is one of the most profitable stock theatres in the United States.

The word "presents," which on posters and in advertisements is one of the symptoms of Frohmania, has caused many other meaningless words to be employed by managers in exploiting their stars or plays.

We have had managers who "introduced," and other managers who "offered," but now comes from Peoria, Ill., a newspaper advertisement of an attraction at a local theatre, which reads:

C. A. ARTHUR
SUBMITS
Miss Hortense Nielsen.

Mr. Arthur's "submits" may seem to be about the limit of this form of nonsense, but when you come to think of it, it is not sillier than the prevalent "presents."

The Last of the Dandies, although produced by Beerbohm Tree with lavish brilliancy of mounting, seems by common consent to have failed to interest the first-night audience in London last week. Mr. Fitch in this play appears to have lost himself in a maze of unessential details that illustrate the manners and characteristics of the '40's. The play itself is said by the critics to be dull and uneventful.

A letter from Mr. Hammerstein was published in the *Herald* the other day, evidently for the purpose of placing him in a ridiculous light on account of his inability to write the English language with precision.

Unfortunately for the *Herald*, however, while Mr. Hammerstein's English was not such as to give him any claims to literary distinction, there was no escaping the facts that it contained or its earnestness and its truth.

Mr. Hammerstein stated plainly that the *Herald's* attitude toward independent theatrical managers was due to the influence of the Theatrical Trust. He stated further, without qualification, that the Trust informed him that he was either to put his theatres under Trust control or no attraction would be allowed to play in them. Mr. Hammerstein explained that his expensive musical comedy, Sweet Marie, was produced in New York without a preliminary trial on the road because he is outside the Trust and there was no time open for him.

Mr. Hammerstein's facts shone through his English, and they have not been controverted either by the Trust or by the *Herald*, which is generally supposed to be under Trust influence, and which constantly is giving evidence of a basis for that supposition.

It is a good thing occasionally to have the real undercurrents of theatrical and newspaper matters revealed to the public view.

Delaney M. Halbert, of the Chicago *Evening Post*, spent last week in New York. The purpose of his visit was chiefly to see the principal current plays and to review them for the readers of his journal. Mr. Halbert returned to Chicago on Sunday.

It will be good news to Chicagoans, by the way, that Roswell Field will soon be back there, contributing his delightful comments on men and things to the *Post*.

Mr. Field some time ago accepted an offer to identify himself with the *Youth's Companion*, and he moved to Boston, where he thought he would probably remain for the rest of his life. But the change from the surcharged atmosphere of daily journalism to the placid environment of the staid old weekly journal for juvenile readers was too much of a change; and consequently Mr. Field will soon be back at his old work in Chicago.

FRANK E. CAMP.

Frank E. Camp, the subject of the portrait above, has devoted himself for the past two years almost entirely to stock work. He is essentially a player of juvenile roles, though he also has met with success in other characters. His most important engagements have been with the American Theatre Stock company in this city; the Grand Opera House Stock company, Indianapolis; the James Neill company, as leading man, and the Thanhouser Stock company, Milwaukee. Mr. Camp played Lucien Bonaparte in Julia Arthur's production of More than Queen, and also was successful as John Harper in The Village Postmaster. His work in all three companies was notable for its intelligence and excellent technique.

FREDERICK ARCHER DEAD.

Frederick Archer, the noted organist and orchestra leader, died at his home in Pittsburg, Pa., on Oct. 22, of cancer.

Mr. Archer was born in Oxford, England, sixty-three years ago, and in his childhood became a professional performer upon a number of musical instruments. At fourteen he was the organist of St. Clement's Church, Oxford. Later he studied in Leipsic and in London, where he became an intimate friend of the late Sir John Stainer. He was appointed organist of the Royal Panopticon, London, which at that time contained the finest organ in England, and there gave concerts and recitals. In 1862 he gave daily recitals in Albert Hall and in the Crystal Palace. He was joint conductor with Sir Julius Benedict of the London Vocal Association, was lecturer on music at the Royal Polytechnic Institute, and in 1873 was appointed organist at the Alexandra Palace. In 1879 he was musical examiner of the Glasgow University.

Mr. Archer came to America in 1880 and took charge of the organ of Plymouth Church. Later he became organist of the Church of the Incarnation. He gave many organ recitals in New York and inaugurated nearly every new organ of importance built in the United States and Canada. In 1883 he founded and edited a musical journal, *The Key Note*, in New York. He afterward was director of the Boston Oratorio Society, and from 1895 to 1898 he was director of the Pittsburg Orchestra. When Carnegie Institute was founded he became its musical director, and he was also the organist of Carnegie Hall.

DAN SULLY NOLAN.

While playing The Parish Priest last season, Daniel Sully visited a city where he has played ever since he has been a star. As he was registering at the hotel the clerk's voice calling out, "Dan Sully, show this gentleman to Room 22," startled him. He turned to find a shock-headed Irish lad at his side saying, "This way to the elevator, sir."

Mr. Sully said to the boy, "What did he call you?"

"Dan Sully, sir. That's my name; Dan Sully Nolan."

"How did you come by that name?" asked Mr. Sully.

"Well, sir, the night I was born my father saw Dan Sully play Daddy Nolan in The Corner Grocery, and when he got home he found me there. He said he couldn't give me much of a start except a good name, and to be a good Nolan I'd have to be Dan Sully. This way to the elevator, sir."

E. LAURENCE LEE.

E. Laurence Lee is the subject of the portrait on the first page of THE MIRROR this week. Mr. Lee made the role of Frederick Armsdale, the villain in Human Hearts, famous, and has been successful in many other roles. He is acting at present the part of the gambler in A Gambler's Daughter, which he produced. During the past five years Mr. Lee has devoted much attention to rewriting and staging plays. He is the author of a number of dialect poems, including "Our Riley," "Hank," "The Rule Trustee," "Jim and Man," and "The Old Home Up the Crick." They will be published in book form about Nov. 20, under the title of "Home Made Rhymes."

David Conger, leading man, W. S. Hartins Stock, St. John, N. B.

THE AFFAIRS OF OSCAR HAMMERSTEIN.

Last week was an exceptionally busy one with the energetic Oscar Hammerstein. He purchased from the fifteen shareholders in the Hammerstein Amusement Company the half interest that they held in the Victoria Theatre, he made an effective tilt against a newspaper that he claims unjustly criticised his production of Sweet Marie, he completed the arrangements for the opening for a run of The Way of the World at the Victoria on Nov. 4, he attended to the filing of a petition in bankruptcy of his wife, and he planned a number of alterations in the interior of the Victoria which are to be made immediately.

By the deal with the Hammerstein Amusement Company which was consummated on Thursday, Mr. Hammerstein became sole owner of the Victoria. He made the purchase because the stockholders had expressed dissatisfaction over the business done by the house recently and had suggested having a receiver appointed. Mr. Hammerstein feared that in such an event the theatre might pass into the hands of the Syndicate, and he settled the argument with his associates by buying them out. Solomon K. Lichenstein, acting for the stockholders, transferred to him $100,000 worth of Victoria stock, taking in return, as trustee, a mortgage for $90,746 on the Republic Theatre. This mortgage bears interest at the rate of six per cent. and is payable in one year. Other mortgages on the Republic aggregate $40,000, and there is also a mortgage on the Victoria for $20,000. The two houses are otherwise unencumbered and are now under the sole control of Mr. Hammerstein, who announces that he will run them as absolutely independent theatres.

On Saturday night, immediately after the performance of Sweet Marie a corps of mechanics began work on the alterations in the Victoria. The boxes on the balcony floor are all to be taken out and seats to the number of more than five hundred put in their place. The lower boxes will be remodeled. The proscenium arch will be reduced in size by the erection of tormenter wings. Curtains will be hung at the back of the orchestra, and the space on the lower floor now used as a lobby will be converted into a picture gallery. The performances of Sweet Marie will not be interfered with by these changes. The piece will continue until next Saturday night and will then be sent on the road. On the following Monday night Elsie De Wolfe will open at the Victoria in The Way of the World, and Mr. Hammerstein expects the attraction to run well through the season. It has been reported that King Dodo is to follow The Way of the World, but Mr. Hammerstein denies that any definite arrangement has been made in the matter.

Mrs. Hammerstein's petition in bankruptcy was filed on Friday. Her total liabilities are $33,772. Her assets are nominal. The petition was filed in order to clear off liabilities contracted in the old Olympia venture and to protect Mrs. Hammerstein in the event of her husband's death.

A DINNER TO MR. DONNELLY.

John T. Donnelly, business-manager of the Daniel Frohman Stock company, is soon to leave that organization to take charge for Mr. Frohman of Bertha Galland's company when it goes on tour. Just to show how much they liked and appreciated him, the members of the company gave Mr. Donnelly an informal farewell dinner at New Orleans on Oct. 19. It was such a gathering as one likes to read about in these sordid days—a gathering that testified to good-fellowship and sincere regard. Right heartily was Mr. Donnelly's health drunk by each of the company, and many were the kind words said of him. Then they presented him with a pair of gold sleeve-links studded with rubies and diamonds. Accompanying the presentation of the general regret at the severing of pleasant relations were spoken by the company. They began thus:

From us—your friends—accept this little token,
Voicing our wish that, though you're going away.
The links between us may remain unbroken,
Till you come back to join us all some day.

The lines that followed this introductory played in humorous fashion upon the characters in Lady Huntworth's Experiment.

Those present at the dinner were Arthur Forrest, Jameson Lee Finney, Grant Stewart, William Courtenay, D. B. Lyons, William F. Owen, Hilda Spong, Beatrice Morgan, Mrs. Thomas Whiffen, and Nevada Hafron. Mr. Donnelly has been with Mr. Frohman twelve years, and is one of the best liked managers in the business.

MRS. GILBERT'S EIGHTIETH BIRTHDAY.

Mrs. G. H. Gilbert, of Annie Russell's company, celebrated her eightieth birthday in St. Louis Oct. 21. The local press had announced the event previous to the appearance of Miss Russell and her company, and Mrs. Gilbert was given a royal ovation on her first appearance on the Olympic stage. It is doubtful if any star was ever received so enthusiastically in St. Louis. Almost every line spoken by "Grandma" Gilbert during the evening was a signal for applause. After the performance Miss Russell gave Mrs. Gilbert a supper at the Planters'; only members of the company were present. Mrs. Gilbert received telegrams of congratulation from Sir Henry Irving, John Drew, Clyde Fitch, Maude Adams, E. H. Sothern, Isabel Irving, Ethel Barrymore, Charles Richman, Douglas Taylor, Charles and Daniel Frohman, and others. The excitement of the celebration made Mrs. Gilbert ill, though she continued to play, against the advice of a physician.

FOREPAUGH'S THEATRE.

An erroneous statement about Forepaugh's Theatre, Philadelphia, was published last week, on information that turns out to have been unreliable. Mrs. John Forepaugh is as much interested as ever in Forepaugh's Theatre, and has no intention of withdrawing from its management or control. Contrary to report, the name of the theatre will not be changed, and its present policy will be continued. Another rumor was to the effect that Mrs. Forepaugh would build a theatre in California. That, also, is untrue. Mrs. Forepaugh is not to be interested in any theatre outside of Philadelphia. She intends to erect a villa in the orange country of California as a Summer residence. The fact that she has negotiated with a theatrical architect for plans for the villa may have given rise to the rumor that she was to build a theatre.

Caleb Swan in Tennessee's Partner. Who?

PERSONAL.

Photo by Klein & Guttenstein, Milwaukee, Wis.

PALMER.—Above is a likeness of Ethelyn Palmer, who made a decided hit in the title-role of A Young Wife last season, and this season is leading woman with S. Miller Kent in The Cowboy and the Lady. Miss Palmer plays "the Lady," and has achieved a decided success in the part, which was played here by Maxine Elliott. Miss Palmer is a Michigan girl, of decided ability in high-class comedy and emotional work. Her good taste in dress has attracted much notice.

ROYCE.—Brigham Royce has been engaged by James K. Hackett for a prominent part in his forthcoming production, A Chance Ambassador.

SOTHERN.—E. H. Sothern announces that he will appear in Richard Lovelace again this season. Laurence Irving, the author, has revised the play. A special matinee of Richard Lovelace will be given at the Garden Theatre to-day (Tuesday).

BELLEW.—Kyrle Bellew will open his season in A Gentleman of France at Ottawa, Ont., Oct. 30.

FISHER.—Catherine Fisher, the little ingenue of the Boyle Stock company in Nashville, won the praise of the critics in that city by her clever work in the roles she has played this season.

O'NEILL.—James O'Neill, Jr., made his debut as Albert in Monte Cristo, in support of his father, at Waterbury, Conn., Oct. 28, and was successful in the part.

ARDEN.—Edwin Arden has been engaged by Frank McKee for the leading role in Ramsay Morris' play, The Ninety and Nine, to be produced at the Academy of Music next season.

EDESON.—Robert Edeson's stellar debut next season under the management of Henry B. Harris, which was exclusively announced in THE MIRROR of Oct. 19, will be made in a dramatisation by Augustus Thomas of Richard Harding Davis' novel, "Soldiers of Fortune."

CAINE.—Hall Caine was elected last week a member of the House of Keys, the Parliament of the Isle of Man.

HALE.—Walter Hale has resigned as Mary Mannering's leading man and will leave the company on Nov. 18. Mr. Hale has apparently recovered from his illness of last season, but on the advice of his physician, who thinks the hard travel to the coast may prove injurious, he will rest for a month or more at his home in St. Paul before returning to New York.

FAVERSHAM.—William Faversham, on account of a sore throat, did not give a matinee performance at the Criterion last Wednesday.

SANDERSON.—Sybil Sanderson was taken ill at Memphis on Saturday and was unable to appear with the Grau Opera company there.

MILLER.—Henry Miller will appear in D'Arcy of the Guards at the Savoy Theatre this season.

THE BOERS USE AMERICAN TICKETS.

THE MIRROR is in receipt of a letter from Weldon, Williams and Lick, of Fort Smith, Ark., to the effect that they are reaping the benefit of advertising in THE MIRROR. They have just shipped an order for 250 sets of tickets for the Theatre Royal, Kimberly, South Africa, and claim that the order was beyond a doubt received from advertisements run in this journal. THE MIRROR is pleased to hear of the progress of this house and congratulates it on its far-reaching business.

THEATRE AT NIAGARA FALLS BURNED.

The International Theatre at Niagara Falls was completely gutted by fire early Sunday morning, Oct. 20. The scenery and stage were destroyed, as were the boxes and the front seats in the orchestra. The balcony and rear of the house were badly damaged also and the loss will amount to over $6,000 altogether. The theatre is included in the Shubert circuit and will be rebuilt immediately. The property is owned by the Schallkopf Estate, of which Arthur Schallkopf is the managing director.

MRS. CAMPBELL'S TOUR.

Mrs. Patrick Campbell, who will appear here this season under the management of Liebler and Company, will open her tour at the Grand Opera House, Chicago, Dec. 30, and then fill an engagement at the Theatre Republic in this city, beginning Jan. 13. The opening play in each instance will be Magda. Among the plays that Mrs. Campbell will present here may be included a dramatisation of Mrs. Humphrey Ward's novel, "Eleanor."

Mr. and Mrs. Robert Rogers (Louise Mackintosh), with The Price of Peace, Chicago.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending November 2.

METROPOLIS (Third Ave. and 142d St.). In Australia.

OLYMPIC (2929 Third Ave., nr. 150th St.). The Brigadiers.

HARLEM OPERA HOUSE (209-211 West 125th St.). Louis Mann and Clara Lipman in The Red Mill—26 plus 1 to 7 Times.

HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.

PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville, also My Friend from India—Every afternoon and evening.

KEOGH'S STAR (107th St., nr. Lexington Ave.). New building.

CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.

MAJESTIC (Eighth Ave. and 59th St.). New building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.).

COLONIAL (1866 Broadway and 100-110 West 62d St.). New building.

LONG ACRE SQUARE (Broadway and 48th St.). New building.

NEW YORK (Broadway and 45th St.). "Mon., Oct. 14—Florodora—279 plus 2d Week—17 to 24 Times.

CRITERION (Broadway and 44th St.). "Mon., Aug. 26—William Faversham in A Royal Rival—10th Week—66 to 75 Times.

BERKELEY LYCEUM (28 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). "Thurs., Oct. 10—The Russell Brothers in Sweet Marie—4th Week—21 to 28 Times.

REPUBLIC—(207-211 West 42d St.). "Mon., Sept. 23—J. H. Stoddart in The Bonnie Brier Bush—4th Week—41 to 48 Times.

AMERICAN (Eighth Ave., 42d to 41st St.). 24 Season of Henry Greenwall Stock—Lights o' London.

MURRAY HILL (Lexington Ave. and 41st St.). 4th Season of Henry V. Donnelly Stock—Othello, with David B. Bandmann.

BROADWAY (Broadway and 41st St.). Closed Sat. Eve., Oct. 26.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.). "Mon., Sept. 2—John Drew in The Second in Command—9th Week—61 to 68 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Sat. Eve., Sept. 28.

CASINO (Broadway and 39th St.). "Mon., Oct. 14—Anna Held in The Little Duchess—3d Week—15 to 21 Times.

KNICKERBOCKER (Broadway and 38th St.). Henry Irving and Ellen Terry—3d Week—Madame Sans Gene, The Merchant of Venice, Nance Oldfield, The Bells, and The Lyons Mail.

HERALD SQUARE (Broadway and 35th St.). "Mon., Oct. 7—Dan Daly in The New Yorkers—4th Week—28 to 32 Times.

GARRICK (35 St., east of Sixth Ave.). "Mon., Oct. 7—Charles Hawtrey in A Message from Mars—4th Week—22 to 28 Times.

HAMMERSTEIN'S DRURY LANE (322-332 West 28th St. and 311-321 West 29th St.). New building.

SAVOY (112 West 34th St.). "Mon., Oct. 28—E. M. Holland in Eben Holden—1st Week—1 to 7 Times.

MANHATTAN (1295-1297 Broadway). "Tues. Eve., Sept. 24—Mrs. Bloke in Mirandy of the Bazoo—5th Week—35 to 41 Times.

THIRD AVENUE (Third Ave. and 31st St.). A Romance of Ireland.

BIJOU (1529 Broadway). "Mon., Sept. 23—David Warfield in The Auctioneer—6th Week—41 to 48 Times.

WALLACK'S (Broadway and 30th St.). "Tues., Sept. 3—James K. Hackett in Don Caesar's Return—9th Week—55 to 62 Times.

DALY'S (Broadway and 30th St.). "Mon., Sept. 16—James T. Powers in The Messenger Boy—7th Week—48 to 55 Times.

WEBER AND FIELD'S (Broadway and 29th St.). "Tues., Sept. 3—Sixty Tutty and Burlesque of Diplomacy—9th Week—55 to 62 Times.

COMEDY (Broadway and 29th St.). Closed Sat. Eve., Dec. 28.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous vaudeville—Also The Great Universe.

GARDEN (Madison Ave. and 27th St.). "Mon., Sept. 23—St. Bernard, management—"Mon., Oct. 14—If I Were King—3d Week—15 to 21 Times—Sixth and Luncheon matinee, Thurs., Oct. 24.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.). First Annual Horticultural and Flower Show.

MINER'S (1512-1514 Eighth Ave.). The Broadway Burlesquers.

MADISON SQUARE (26th St., nr. Broadway). Mon., Sept. 23—The Liberty Belles—3d Week—35 to 40 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). "Thurs., Sept. 19—Bertha Galland in The Forest Lovers—7th Week—42 to 49 Times.

KEITH'S (Union Sq., nr. Sixth Ave.). Figures in Wax—Concerts and vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). The Fatal Wedding.

IRVING PLACE (Southwest cor. 15th St.). German Drama, Comedy, and Farce.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). "Mon., Oct. 21—New Zealand Folks—3d Week—9 to 16 Times.

KEITH'S (East 14th St., nr. Broadway). 2:30th West of continuous vaudeville—12.30 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.). "Mon., Aug. 19—Stock—Popular production of Aristos—11th Week—21 to 28 Times.

TONY PASTOR'S (129-147 East 14th St.). Continuous vaudeville—12.30 to 11.00 p. m.

NEW 14TH (129-139 East 14th St.). The Knickerbocker Burlesquers.

GERMANIA (141 East 58th St.). "Sat. Eve., Sept. 21—Adolph Philipp in Im Lande der Freiheit—9th Week—57 to 64 Times.

LONDON (103-107 Bowery). The Topsy Turvy Burlesquers.

PEOPLE'S (199-203 Bowery). The Hebrew Drama.

MINER'S (197-197 Bowery). May Howard's Company.

THALIA (45-49 Bowery). The Hebrew Drama.

WINDSOR (47-47 Bowery). The Hebrew Drama.

AT THE THEATRES.

Knickerbocker—King Charles I.

At the Knickerbocker Theatre last Monday evening Sir Henry Irving and Ellen Terry, with their supporting company from the Lyceum, London, began their three weeks' engagement in this city with a performance of W. G. Wills' drama, King Charles I. The appearance of these distinguished players on the local stage loses none of its importance by its frequent recurrence. Their coming is invariably attended by the widest public interest. They are welcomed always with the enthusiasm, admiration, and ceremony that is properly due to artistic royalty. So it was that on Monday evening the assembled audience—large in numbers and distinguished in its personnel—voiced in its cheers and plaudits a long existent sentiment that will abide in the hearts of American playgoers as long as Henry Irving and Ellen Terry continue to visit these shores.

The play of King Charles I is among the oldest in the Irving repertoire. It was first presented by the actor in England in 1872, and he played it upon the occasion of his first visit to America in 1883. During his later engagements here he has presented it at intervals, but so quickly changing is the theatregoing public that it is doubtful if any considerable portion of the audience on Monday night had seen the drama before. It is old enough to be almost new. Old-fashioned in construction and style, and at times almost tedious it may be, but so splendid is its appeal to the heart, so truly inspiring are its incidents, and in such finely poetic language are its speeches couched that it rises above all trivial questions of dramatic fashion, and compels the same attention and thoughtful consideration that it did when first produced. It presents the character of Charles I in the several most important episodes of his career that caused him to exhibit to men's eyes the various facets of his heart and soul. His domestic qualities, his superb dignity and calm in the face of ribald opposition, his valor, his profound faith in his friends, his love, magnificent in its tenderness, for his queen, and his noble bearing under the weight of desolating grief—all these are shown in the series of pictures that the drama presents. From the perfect peace and contentment that hold sway at Hampton Court the dramatist takes his hero to Whitehall, where Cromwell confronts him with complaints, then threats, then defiance. In the next scene, the camp at Newark, Charles, almost overcome by the force and numbers of his opponents in battle, is completely vanquished through the treachery of his friend, Lord Moray, and in the final scene, suffering from but not bowed by the weight of absolute defeat, he bids farewell to those he holds most dear, and is led away to execution.

Sir Henry Irving's impersonation of this character stands among the first of his many notable achievements. While the role does not engage his more robust powers of acting, it gives admirable opportunities for the display of the intellectual force and the deep human feeling of which the actor is so richly possessed. His Charles is always a kingly figure—as commanding when, at Hampton Court, he is idling with his children as when he rises in the full strength of his royal dignity to rebuke Cromwell. The depths of infinite sorrow are reached when he finds himself betrayed by Moray, and in his final scene the actor gives a picture of grief—the more heart breaking because so perfectly controlled—that is supreme in its intensity and power. The impersonation truly illustrates the magnificence of Irving's genius.

Miss Terry, in the role of Queen Henrietta Maria, again enthralled her hearers with the superb music of her voice; and by her grace of manner, her marvelous play of expression, and her bearing, at once regal and womanly, she supplied a picture that bewitched the eye. The strength of her portrayal lay in the completeness with which she disclosed the inmost feeling of the character. Behind her spoken words was visible a vast pageantry of emotion that aroused the deepest sympathies, and made her griefs and her joys realities for the time in the hearts of her hearers.

F. Tyars as Oliver Cromwell gave an admirable impersonation of the bluff, crude, opinionated, resolute man. J. H. Barnes as Huntley, the loyal, brave, and tender supporter of the king, gave an equally fine performance. A. Hoyston as Moray seemed not well suited to the rose in the earlier scenes, but at the last he fully attoned for any shortcoming by the sincerity and intensity of his acting. The other roles were all in fully capable hands. The scenic investiture of the production was as beautiful and as perfect in detail as the public long ago learned to expect from Sir Henry Irving.

On Friday night the company appeared in The Merchant of Venice, and on Saturday night in Louis XI. Both of these productions are very well known to New York. The Merchant of Venice will be played on Thursday evening and at the Saturday matinee; Nance Oldfield and The Bells on Friday evening, and The Lyons Mail on Saturday evening.

MADAME SANS GENE.

Play by Victorien Sardou. Revived Oct. 28.

Napoleon	Henry Irving
Lefebvre	J. H. Barnes
Fouche	Laurence Irving
Comte de Neipperg	A. Royston
Savary, Duc de Rovigo	James Hearn
Despreaux	Mr. Kenney
Saint-Marsan	L. Belmore
Roustan	F. Tyars
Jasmin	Mr. Lont
Le Hay	Mr. Reynolds
Canouville	Mr. Clements
De Brigode	Mr. Tabb
Vinaigre	Mr. Ramleigh
Jardin	Mr. Paton
De Mortemart	Mr. Fisher
De Lauriston	Mr. Cook
Constant	Mr. Davies
Mathurin	Quesnio Tarvin
Caroline, Queen of Naples	Maud Milton
Elisa, Princess of Piombino	Cecil Cromwell
Madame de Rovigo	Grace Hampton
La Bousotte	Mabel Hackney
Julie	Miss M. Holland
Toinon	Doris Digby
Madame de Bulow	Miss M. Foster
Madame de Talhouet	Rosalind Ivan
Madame de Canisy	Miss Rose
Madame de Brignolles	Miss Belmore
Lady-in-Waiting	Miss Davis
Catharine, Madam Sans-Gene	Ellen Terry

At the Knickerbocker Theatre last evening Sir Henry Irving and Ellen Terry began the second week of their engagement by presenting Madame Sans Gene. It was their first New York appearance in the play, that they have acted frequently in England. The performance will be reviewed in next week's Mirror.

Criterion—Prince Charlie.

Play in one act by Robert Marshall. Produced Oct. 22.

Prince Charles Edward Stuart	Prince Lloyd
Sir Adam Laird	Edwin Stevens
Quentin Laird	William Faversham
Colonel Richard Foster	James Kearney
Eleanor Laird	Julie Opp
Lisbeth	Maggie H. Fisher
Sergeant	Joseph Weber

As a curtain-raiser to A Royal Rival, William Faversham and his company produced at the Criterion last Tuesday evening a one-act play by Robert Marshall, entitled Prince Charlie. The drama is conventionally melodramatic in theme and treatment, and showed him to be far less adept in writing serious plays than he is in comedy. In comparison with A Royal Family, The Second in Command, and The Shades of Night, Prince Charlie appears to decided disadvantage. It would seem to be some early effort of Captain Marshall's, produced on the strength of his recent successes.

The story concerns itself with events in 1746, when Prince Charles Edward Stuart, the Young Pretender, was attempting to gain his throne. Quentin Laird, the son of Sir Adam Laird, has been sowing wild oats in Paris, and his father, loyal to the core, has disinherited him for not fighting for the Stuarts. He returns home, repentant, on a certain night when the Prince, pursued by English soldiers, seeks shelter. The Prince and Quentin are supposed to look alike, and to save him Quentin surrenders himself as the Pretender, who has meantime escaped. Quentin then endeavors to effect a reconciliation with his father, who does not recognize his son until he is shot and killed by the soldiers. The pathos of this was very unreal, and the play throughout was bombastic and stagey.

William Faversham was as ill suited to the role of Quentin as his figure is to the tights and kilt he wore. His acting had force and fire, but his characterization was distinctly modern and English, very much out of key with the role. Prince Lloyd did not make much of an impression as the Prince, nor would the resemblance between him and Mr. Faversham have deceived any one. Julie Opp, as Quentin's sister, was a handsome and Junoesque Highland lassie and acted her part with credit. James Kearney played an English colonel with fair results. The real honors went to Edwin Stevens for a notably strong portrayal of Sir Adam, and to Maggie Holloway Fisher for an artistic sketch of an old servant. The opening performance was far from smooth, the players showing nervousness and unfamiliarity with their lines.

Irving Place—Dolly.

Comedy in three acts by Henrick Christiernson, the German version by Emil Jonas. Produced Oct. 22, 1901.

Count Schotte	Gustav von Seyffertitz
Amalie	Hermine Warna
Julie	Kathe Rieser
Von Ramm	Jacques Herwin
Baron Delling	Adolf Klingermann
Richard Stolpe	Alexander Rattmann
Dolly	Hedwig von Ostermann
Fabian	Hugo Hohenwarth
Kinnander	Emil Sievert
Axell	Heinrich Habrich
Pershom	Heinrich Osefeld
Mallen	Matthias Claudius
Ringerson	Vladimir Schamberg
Mrs. Nyberg	Meta Runger
Servant	Martin Zerlay
Klara Johansen	Gussie Frankel
Anna	Anna Sander

The third new play of the season at the Irving Place Theatre had its first presentation on Tuesday night. It was a German version of Henrick Christiernson's comedy in three acts, entitled Dolly. In Hamburg, where it was first produced at the Thalia Theatre, it was very successful. Upon that occasion Hedwig von Ostermann played the title-role. She emphatically repeated her success abroad at her first appearance here on Tuesday night. With the co-operation of her able associates she succeeded in arousing genuine interest in one of the largest audiences of the season.

The story of the comedy is that of a girl, Dolly, the daughter of a ballet dancer, whose father, Count Schotte, has placed her as a child in the family of Mrs. Nyberg. Residing in the same house is an artist, Richard Stolpe, whose studio is the scene of many a convivial gathering of artists and men-about-town. Dolly is in and out of the studio all day long, and grows up the pet of every one that visits the place. All the guests, out of their stores of learning, bestow varied gifts on Dolly. Some one has taught her to sing and dance. Countess Schotte hears of her husband's daughter and decides on her instant removal from her immoral—as the Countess calls them—surroundings. Dolly, who loves Stolpe, is unwilling to go and makes an appeal to Stolpe to keep her with him, but he refuses to interfere on the ground that her relatives have superior claims on her. She is sent to a boarding school, where she remains only a short time, and then she returns to the Schotte house until another school can be found for her. There she passes under the tyranny of the Countess, of whom every member of the household, the gay, pleasure-loving Count as well as the only daughter of their union, Julie, stands in fear. Julie's betrothed, Baron Delling, who is a member of the circle at Stolpe's, sees Dolly's misery and tries to cheer her. She asks him eagerly about Stolpe, and learns that after her departure the artist has practically withdrawn from the world. Matters are brought to a crisis at the Schottes by the Countess returning from a drive and discerning Dolly dancing a bolero to the accompaniment of Delling's guitar and Julie's piano, with the Count as an interested spectator. She accuses Dolly of various unpleasant things, and Dolly, after answering her as she deserves, leaves the house and goes back to Stolpe's. The play ends with Stolpe and Dolly in each other's arms, happy because the Count, who for once has rebelled against his wife's tyranny, has consented to their marriage.

The honors of the evening went to Fräulein von Ostermann as Dolly and to Herr von Seyffertitz as Count Schotte. Fräulein von Ostermann is an accomplished actress, of a very magnetic personality. Never for a moment does she release the spectator from the spell which the first sight of her mobile face casts upon him. She sings and dances beautifully. Herr von Seyffertitz as the Count added another to the long line of successes which he has so legitimately won. He is a rare comedian, whose comedy never fails to amuse. Fräulein Brandt was as successful in a comic role as she had been in the tragic role in which she made her first appearance in New York. Hermine Warna was excellent as the domineering wife, Amalie. Herren Horwitz and Zimmermann were, as usual, good.

The play was well staged, particularly the first act, in Stolpe's studio.

Savoy—Eben Holden.

Play in three acts, dramatized from Irving Bacheller's novel by Edward E. Rose. Produced Oct. 28.

Eben Holden	E. M. Holland
David Brower	William Harris
William Brower	Earl Ryder
Robert Livingston	John Frederick Cook
Ransome Walker	Jay Wilson
Tip Taylor	J. H. Bradbury
Deacon Hooper	Leo Marshall
Hannah Simpson	Sydney Price
Nick Goodall	Richard Nemuth
Orville Baker	Louis Payne
Hope Brower	Lucille Flaven
Elizabeth Brower	Kate Denin Wilson
Mrs. John Fuller	Kenyon Bishop
Kate Purmlee	Annie Watson
Laura Tenybunt	Marie Derickson

"Eben Holden" enjoyed great popularity as a book, and as a natural consequence in these days it had to be transferred to the stage. Edward E. Rose, the prolific, dramatized Irving Bacheller's novel. Last evening, at the Savoy Theatre, the play had its first New York production, after a brief preliminary season on the road.

So largely is "Eben Holden" a character study that the story it tells is dwarfed thereby, and contains little or no matter sufficiently dramatic to afford material for a good play. Hence the plot of Mr. Rose's dramatization is singularly simple, and devoid of complication. The action begins in David Brower's barn at Pine Hill, N. Y., with Uncle Eb off at a horse fair and Will Brower home from the Hillsborough Academy to see his sweetheart and foster-sister, Hope. Mrs. Fuller, from New York, waits to take Hope back with her and show her the city, but Uncle Eb—whose horse, by the way, has won the blue ribbon at the horse fair—advises against it, especially because Robert Livingston, a city man, has been attracted by Hope's charms. Uncle Eb wants David Brower to let Hope and Will marry at once, but David thinks they should wait a while, and makes Will promise not to urge his suit for a year.

By the second act Hope is jealous of Will because of one of the city girls, and Will is jealous of Hope because of Livingston. Then Will goes off to the war, and after a time Hope hears that he is dead, and is broken-hearted, as are David's father and mother and Uncle Eb. Hope becomes a teacher and thus the little community is found in the last act, in the kitchen of David Brower's home. Here Will comes home, safe and sound, and everybody is happy.

The "dramatization" of "Eben Holden" is so hopelessly devoid of any dramatic interest or inspiration that it were a waste of time to discuss the play as such. It takes more than unhitched incidents and maudlin sentiments to make a play, but there are no more than these in Eben Holden.

E. M. Holland, one of our very best character actors, did not realize the title-role and apparently did not comprehend the type. He has made incarnate many and varied characters in his time, but it must be said that in manner and dialect he is far from the up-State type. Kenyon Bishop was particularly charming as Mrs. Fuller, lending life and grace to each scene in which she appeared. Lucille Flaven contrived to infuse considerable enthusiasm into a part that had none of itself. Kate Denin Wilson, Annie Watson, and Marie Derickson gave creditable impersonations of more or less impossible persons.

William Harris as a "heavy father," Earle Ryder as a rural juvenile, and John Frederick Cook as an alleged New Yorker were conventional and uneventful. Louis Payne sadly overdid a bit intended to picture a backwoods inventor, and some one else who played a farmhand with an impediment in his speech was capital.

The scenery and dressing were good, and there was a large audience.

Grand—The Fatal Wedding.

Melodrama in four acts by Theodore Kremer. Produced Oct. 28.

Howard Wilson	Edwin Mordant
Robert Curtis	J. E. Miltern
Toto	Frank Montgomery
Peter Schwartz	Charles Western
O'Reilly	Richard Quilter
Rev. Dr. Lanceford	Howard Kyle
Mabel Wilson	Ola Humphrey
Cora Williams	Julia Ralph
Bridget	Louie K. Quinten
Jessie	Cora Quenten
Frank Wilson	Master Wallis

A huge, friendly and demonstrative audience greeted the first production in this city of Theodore Kremer's new play, The Fatal Wedding, at the Grand Opera House, last evening. The liberal applause merely showed that despite the play's several crudities in the shape of impossible and overdrawn characters and situations, it suits the popular taste.

The plot deals with the attempt of two despicable creatures, a man and a woman, to wreck the happiness of a peaceful home, of their temporary success and final undoing, after diverse thrilling, if not plausible, complications have been revealed.

The best impersonation was that of Ola Humphreys in the very trying emotional role of Mabel Wilson, the wife against whom false accusations lead to her divorce from her husband. She invested the character with considerable womanliness and played the extremely intense scenes as naturally as was possible under the circumstances. Edwin Mordant, who is featured as Howard Wilson, the husband, made the most of a none too enviable part. Cora Quenten, a clever child actress, achieved a hit as Jessie. Julia Ralph and

JAMES A. YOUNG.

James A. Young, the subject of the above portrait, has devoted most of his stage career to acting in Shakespearean roles. He is a native of Denver, where he came into prominence by playing Romeo to Maude Fealy's Juliet. Afterward he became juvenile man with the late Thomas W. Keene, and later filled a like position in the MacLean-Tyler-Hanford company, with which he appeared at the Herald Square Theatre in Shakespearean repertoire. Two seasons ago he took part with Joseph Haworth in the Shakespeare festival at the Park Theatre, Philadelphia. Last season Mr. Young played Marcus Vinicius in R. J. Carpenter's Quo Vadis (Southern), with such success that he was re-engaged for this season, and is being featured in the part.

J. E. Miltern, as Cora Williams and Robert Curtis, furnished villainy deep enough to suit the audience's most exacting requirements. The comedy element was successfully cared for by Frank Montgomery, Charles Western, Richard Quilter, and Louie K. Quinten. The rest of the cast and the staging were satisfactory.

Third Avenue—A Romance in Ireland.

Comedy drama in four acts.

Martin O'Hara	W. J. Scanlon
Redmond Morris	Joseph A. Bosbell
Pierce Lannigan	Mart. J. Walsh
Tim Dooley	James T. McEnary
Allen Moore	Bob Fay
Cornelius O'Hara	Bernard Cavanaugh
Dan McGovern	F. P. Walton
Nora Malone	Bella Hart
Grace Moore	Dorothy Irvin
Mrs. Mulvaney	Martha Conway
Larry O'Hoolahan	Andrew O'Neil

The combined attraction of a new play and a new star served to draw a good audience to the Third Avenue Theatre yesterday afternoon, when Andrew O'Neil made his New York debut in A Romance in Ireland.

The play, as its title suggests, is an Irish comedy drama, and the fact that it is reminiscent of the older plays of that type made it possibly more enjoyable to the patrons of the Third Avenue than if it had been entirely original, as it contains some of the elements that made the Irish dramas of a score of years ago so popular. The plot is conventional and discloses no new situations nor unfamiliar characters, but the lines are bright and of the kind likely to meet with the approval of such audiences as the play will draw.

Andrew O'Neil as Larry O'Hoolahan won instant favor. He possesses an attractive personality and his rendering of several tuneful songs was excellent. Bella Hart in the role of Nora Malone won second honors by her thoroughly consistent portrayal. Mart J. Walsh gave a good character sketch of a drunken and unscrupulous jockey, and Dorothy Irvin was pleasing as the heroine, Grace Moore. James T. MacEnary, W. J. Scanlon, Bernard Cavanaugh, and Martha Conway were capable in other roles and each introduced taking specialties. The rest of the cast and the staging were satisfactory. Next week, Sunset Mines.

Broadway—Tannhauser.

The Castle Square Opera company ended its engagement of six weeks at the Broadway Theatre on Saturday night and has started on tour. The New York season was in almost every respect a most successful one. Large audiences were the rule from first to last, and the regular patrons showed the loyalty, interest and good feeling that has been awakened by this organization since it first appeared here in 1897. The Castle Square company has gained a unique place in the esteem of New York theatregoers, and it would seem, from the success of the engagement just closed, that it is destined to hold that place permanently. During the past six weeks the company appeared in thirteen standard grand and light operas, of which many are the best representatives of various schools of composition. All of these works were presented adequately, most of them admirably, and a few brilliantly.

Last Tuesday night Tannhauser was sung, and that opera was alternated, through the rest of the week, with The Mikado. The Wagner work, it must be stated at once, was rather too heavy a burden for the organization. The singers—most of them—battled valiantly enough, but they did not succeed in rising above the commonplace in any particular. The mighty music of the opera was sung for the most part in hesitating, uncertain style, and the acting was likewise disappointing.

Joseph F. Sheehan has sung Tannhauser far better here in seasons past than he did on Tuesday night. His acting was careless. He manifested small interest in the dramatic side of his work. His impersonation was unworthy of him. Winfred Goff, as Wolfram, was, of the men, the most satisfactory. His singing was full of color and power, and he was earnest in his acting. Francis J. Boyne as Hermann, J. Parker Coombs as Biterolf, and George Tennery as Walther were fairly acceptable.

Gertrude Rennyson, in the role of Elizabeth, rose above the commonplace level of the performance. Her fine voice and method were excellently displayed, and she was in her acting both graceful and distinguished. Maude Ramey showed commendable earnestness in her impersonation of Venus, and Ines Taylor sang the song of the Shepherd Boy very well indeed. The chorus was not up to its usual mark. The orchestra, under the direction of Gustav Hinrichs, was fairly accurate and effective in its work.

Murray Hill—Othello.

The Henry V. Donnelly Stock company at the Murray Hill Theatre has again as its visiting star the tragedian Daniel E. Bandmann, and in his support the excellent organization appears this week in Othello. The audience last evening was very large and very thoroughly interested—thus proving the wisdom of Mr. Donnelly's course in reviving Shakespearean plays at intervals during his season. Few of the modern plays presented by the company have drawn as large an audience as that of last night, and none

have with closer attention or more sincere applause.

The performance of Othello by Mr. Bandmann and the Donnelly company afforded little more than a general idea of the movement of the picturesque tragedy. Its subtler strength and beauty was not addressed by the players. Mr. Bandmann, in the title-role, read his lines distinctly, but without much expression or feeling. His impersonation was accurate, according to certain traditions, but it lacked individuality, sympathy and constructive force. William Bramwell gave a very creditable portrayal of the conspirer Iago. His was at times too colloquial in speech, but his conception of the role was intelligent and he brought out rather more than most of the others the real value of the lines. Robert McWade, Jr., was a capital Brabantio. The other male roles were, with a few exceptions, acceptably played.

Alice Johnson's Desdemona was an excellent impersonation in all respects. Her utterance was clear and well modulated, and was evidently the result of careful study. She played the quieter scenes with grace, sweetness and charm, and rose admirably to the requirements of the more strongly dramatic passages.

The scenery and costuming and the stage-management were fairly satisfactory. Next week, A Tin Soldier.

American—The Lights o' London.

The stock company at the American Theatre last evening revived G. R. Sims' celebrated melodrama, The Lights o' London, before a very large and apparently a very highly pleased audience. The conventional and stilted old play was acted throughout according to the traditions that have grown around it, and the laughter and plaudits were legitimately won at precisely the points where they were won in former presentations. James E. Wilson as the hero, Harold Armitage; Jessaline Rogers as the heroine, Bessie, and Robert Elliot as the particularly unpleasant villain, Clifford Armitage, acted in the exaggerated and theatric fashion that the roles seem to demand. They made their points effectively and to the complete satisfaction of the beholders. Others in the long cast whose impersonations were much appreciated were Charles Edwin Inslee as Marks, Frank E. Jamison as Seth Preene, Herman A. Sheldon as Jarvis, Julia Blanc as Mrs. Jarvis, Georgia Welles as Shakespeare Jarvis, and Lillian Bayer as Hetty. The other roles were in capable hands and the piece was satisfactorily mounted. Next week, The White Squadron.

Metropolis—Australia.

At this theatre last evening a company under direction of J. J. Shubert and Augustus Pitou, Jr., presented the melodrama, Australia, by Daniel L. Hart, originally produced some months ago in Elizabeth, N. J., under the title of Melbourne. The story was told in THE MIRROR after the first production. The present cast, entirely new, is capable and skillful, and it embraces Hamilton Harris, Harry G. Keenan, Julius L. McVicker, Louis Morrell, Albert Riccardi, Herman Hirshberg, Philip Harra, Arnold Grant, Ethel Brandon, Lillian Langmore, and Patti Rosa.

At Other Playhouses.

ACADEMY OF MUSIC.—Arizona will remain three weeks more.

BIJOU.—David Warfield, in The Auctioneer, is still playing to large audiences.

CASINO.—Anna Held, in The Little Duchess, starts another week of big business.

DALY'S.—The Messenger Boy is drawing well.

EMPIRE.—John Drew appears in The Second in Command.

FOURTEENTH STREET.—New England Folks is the offering.

GARDEN.—E. H. Sothern is popular in If I Were King.

GARRICK.—Charles Hawtrey's engagement in A Message from Mars has been extended, it is said, until the end of January.

HERALD SQUARE.—The New Yorkers, with Dan Daly and Virginia Earle, affords lively entertainment to well filled houses.

LYCEUM.—Bertha Galland is seen in The Forest Lovers.

MANHATTAN.—Mrs. Fiske and her company are in the sixth week of Miranda of the Balcony.

REPUBLIC.—T. H. Stoddart, in The Bonnie Brier Bush, begins its final fortnight.

VICTORIA.—The Russell Brothers continue in Sweet Marie.

WALLACK'S.—James K. Hackett, in Don Cæsar's Return, is drawing goodly gatherings.

NEW YORK.—Florodora will celebrate its four hundredth performance this (Tuesday) evening.

THE THEATRE FOR NOVEMBER.

The November issue of *The Theatre* is one of the most interesting and pictorially beautiful numbers of that magazine thus far published. It contains among other special articles one by Edgar Saltus, entitled "Our American Dramatists," illustrated by half-tone portraits of David Belasco, William Gillette, Clyde Fitch, Augustus Thomas, Edward E. Kidder, Paul Kester, Paul M. Potter, George C. Hazelton, Jr., Martha Morton, and Marguerite Merrington. Mrs. Fiske's and Dr. Paul Hartenberg's views on the effects of a first-night on the actor make an interesting article, and some opinions upon stage matters in general by Ethel Barrymore form another attractive contribution. Current plays are reviewed at length with pictures of scenes from Miranda of the Balcony, If I Were King, The First Duchess of Marlborough, and The Auctioneer. Numerous other illustrations, of a high order, accompanied by entertaining and timely comment on various matters pertaining to the theatre, complete the copy.

CUES.

The A Hindoo Hoodoo company closed its season on Oct. 26.

Wilhelm Schäffer, musical director, returned to town yesterday after a season on the road with the A Wise Guy company. The attraction closed, temporarily, at Waterbury, Conn., on Oct. 26.

Kyrle Bellew and his company will give the first performances of A Gentleman of France at Ottawa, Ont., to-morrow. Lord Minto, Governor-General of Canada, and party will be in the audience.

Jacob Litt returned on Saturday from a visit to his Western theatres.

Lillian Kemble played with Kate Schmidt's German company before the German society of Paterson, N. J., on Sunday. The play was Erlicha Arbeit.

James McNavin, well-known as an agent and manager, was married at Stillwater, Minn., Oct. 21, to Mrs. Elizabeth Lee, proprietor of the Pitman Hotel, in that city.

Eleanor Franklin has been engaged to play the lead in Robert of Sicily, that will open under Shipman Brothers' management early in November.

Amelia Gardner, who has been unable to appear on the stage recently, owing to a sprained knee, has now completely recovered.

Jerome Keenan, owing to serious illness, was obliged to retire from The Secret Dispatch and is now in Seton Hospital, Kingsbridge, New York city.

William Bonelli and Rose Stahl, who are on tour in An American Gentleman, were entertained by the Elks of Columbus, Ohio, in their new club house last week. W. S. Butterfield, manager of the company, will come to New York early in November to make arrangements for the production of a new play by Mr. Bonelli and Miss Stahl.

THE LONDON STAGE.

New Plays Scarce—A Managers' Meeting—Recent Deaths.

(*Special Correspondence of The Mirror.*)

LONDON, Oct. 19.

As to London's new productions this week, I must confess, O Editor, that I am somewhat in the predicament of that Needy Knifegrinder who on being asked to narrate his life and adventures replied, "Story? God bless you, I have none to tell, sir!" Well, that is my case as regards new plays in this city this week.

Stay, there was one new play. It was a one-act drama called Nurse Agatha, and it was produced last Monday at the Metropole, Camberwell, in front of the "mystic" farce, entitled Nicanda, the name part in which was first played by Alma Stanley and anon by Mrs. Brown Potter. The said Nicanda is now touring with Emily Brinsley-Sheridan in the name part. Nurse Agatha—name of author not vouchsafed—proved a pretty little piece showing how, when the war nurse Agatha came to tend a sorely wounded soldier, she found that he was the old and dearly loved sweetheart from whom she had been parted a few years ago. They had been parted by sundry lies and subterfuges, including, of course, the interception and falsification of letters. But all ended happily, and the little play, capitally acted by Henry Gordyn as hero and Maude Vernon as heroine, was warmly welcomed. The author, whoever he or she may be, should be encouraged to try again.

There have also been two other new plays, but as they were only hurriedly run through at Richmond-on-Thames yesterday in order to meet the requirements of the very farcical copyright act they scarcely come under the head of new productions. These two plays, some time ago copyrighted in your nation, were entitled respectively Lola Montez and Lili, the Savoy Girl, and the copyrighter, both on your side and on ours, was Louise Beaudet, who intends to do Lola Montez herself in our theatres and halls. Lili, the Savoy Girl is librettically and musically the work of Arthur Weld, and the lyrics are by R. B. Smith, brother of your prolific Harry B. Lola Montez—a one-act drama—is the work of J. Searle Dawley and H. Chance Newton. That is to say, the latter lately wrote an entirely new play upon the basis originally laid down by the former.

Of course, the most important thing of the week has been that managers' meeting which, as I told you, had been convened on account of the Lord Chamberlain's recent warnings to seven theatres, including the Lyceum, the Strand, the Vaudeville, the Criterion, and the Standard, Shoreditch.

And before proceeding further, here let me apologize for having in my last week's budget made a little slip in saying that *all* the London playhouses are run under the aforesaid Lord Chamberlain's license. I forgot, until the moment after I had mailed, to mention two important exceptions—namely, Drury Lane and Covent Garden, both of hich are run under royal patents. Both, however, have to have their plays passed by the licenser.

The managerial meeting was held at Her Majesty's on Tuesday afternoon, Beerbohm Tree, the convener of the meeting, presiding. The managers concerned arranged that no journalists or reporters should be present, and indeed altogether these meeting managers have made quite a "secret and midnight" fuss about the matter. All that was needed by them was to properly band together, a thing which, thanks to jealousies and rivalries, the managers, the English ones anyhow, have never done yet. In spite of all their stagey secrecy, your faithful Gawain, who was in possession of all the managerial propositions even before the meeting was held, is able to report that their principal proposal ran as follows:

That when any brother-manager should receive a warning or notice of closure from either the London County Council or such body, or from the Lord Chamberlain—who now appears to have to do exactly what the L. C. C. tells him—they shall all meet and consider whether that warned manager shall take any notice of the warning. If they, after putting it to vote, decide that he shall disregard the warning, they are all to go to the Council or to his Chamberlainship and state why. If, on the other hand, they decide that the warned manager shall obey the warning and alter his playhouse or his play cordingly, then he is to do so forthwith, and if he doesn't they are to make a statement to that effect and cast him out from among them, so to speak. Whether all this will come to anything will of course appear in due course. Another meeting is to be held anon, when the managers opine that they will be able to graciously admit the press. Seeing that the press has hitherto been these managers' best friend and helper, I am inclined to think that the compliment will be all on the other side.

Sydney Bowkett's new farcical comedy, A Tight Corner, recently produced at Terry's, is being rewritten and re-rehearsed. I am glad of this, for it will give Bowkett, who hath a powerful and clever but at present somewhat undisciplined pen, a better chance. It will doubtless also add to the histrionic chances of that fine character actor, James Welch, who plays in this piece a simple person who is taken for a burglar. Next Saturday A Tight Corner is to be supplemented by the first-to-be-presented of the many threatened travesties of Sherlock Holmes, which continues to do big business at the Lyceum. The new skit is entitled Sheerluck Jones; or, Why D'Gillette Him Go. It is the work of Malcolm Watson and E. T. Spence, respectively dramatic critics of the *Daily Telegraph* and the *Westminster Gazette*. Also for next Saturday there is promised Lewis Waller's production at the Duke of York's of Harry V. Esmond's new play, which was named The Derelict, but is now entitled The Sentimentalist.

Some newspapers having discovered this week that George R. "Dagonet" Sims, the "Mustard and Cress" merchant of the *Referee*, has taken unto himself a bride, have been making considerable paragraphic fuss about it. As a matter of fact, Sims took unto himself this bride—a charming young actress named Florence Wykes—three months ago. Sims and Shirley's Two Little Vagabonds is to be revived at the Princess' on Monday in place of The Sin of a Life, withdrawn to-night after a three weeks' run.

There have been several deaths, I regret to say, in the theatrical and variety world this week. These have included "Jolly" John Nash, aged seventy-three; Mrs. Burgess, proprietress of the Theatre Royal, Gloucester, aged fifty-eight; Tom Harlow, of the Brothers Harlow, music hall knockabouts; William Francis, son of the William Francis who is a partner in the Mohawk and Moore and Burgess Minstrels, and of the big music publishing firm of Francis, Day and Hunter; Mrs. George Howarth Weston, actor and stepson of the late Edmund Falconer, and Mrs. Adye, mother of several professionals.

After wading through nearly a thousand plays the Playgoers' Club has just awarded the palm to Nita Syrett. Her play will therefore be produced in due course by George Alexander.

The Whirl of the Town will finish its run at the New Century to-night and the theatre will close for a month for preparation for a new comic opera. GAWAIN.

TICKET SPECULATORS AT IT AGAIN.

The ticket speculators, who fled to cover during the recent agitation against them, reappeared along Broadway last week. A horde of them infest the vicinity of the New York, and, apparently, no effort is made to stop them, the signs of warning having been removed from the front of the theatre. There have been some speculators about the Knickerbocker, but they have kept at a distance and refrained from plying their trade too openly. Speculators have also been in evidence at the Casino and the Herald Square. Two of the gentry in front of the Herald Square got into a fight over a prospective customer on Saturday afternoon and battered each other to the gratification of the public.

Caleb Swan in Tennessee's Pardner. Who?

ACTORS' CHURCH ALLIANCE NEWS.

The October reception of the Actors' Church Alliance was held on Thursday afternoon in the parish hall of All Souls' Church, at Madison Avenue and Sixty-sixth Street. The large attendance and animated interest manifested at this opening reception of the season indicates that the members are entering the new year with enthusiasm. Several short addresses and recitations occupied the early part of the afternoon, the Rev. Walter E. Bentley, general secretary of the Alliance, presiding. Rev. R. M. Stiers, formerly head chaplain of the Alliance in Chicago, and who has recently come to this city as rector of St. Thomas' Episcopal Church, spoke briefly, expressing his warm interest in the movement to bring church and theatre into closer alliance, and announced that he should work more actively than ever to accomplish this end. Burr McIntosh gave a clever recitation and was followed by Mrs. Neffin and Mr. Moran.

The Rev. Walter Bentley, who has recently returned from a Summer's tour in behalf of the Actors' Church Union of England, told of his experience in Belfast, where he preached in St. George's Church before a congregation of seventeen hundred people. The sermon started such an argument among the good Irish Churchmen as has not yet subsided, and Mr. Bentley is booked to return there another season and speak further on the subject.

A very interesting letter was read from a member of the Ole Olson company describing the service that took place on a railway train in the forests of Michigan on the memorable 19th of September at the hour of the burial of President McKinley. The train halted for ten minutes, and a clergyman who chanced to be on board conducted a memorial service, assisted by members of the theatrical company, who sang the favorite hymns of the lamented President, preacher and players uniting in the sacred service. "Aunt Louisa" Eldridge was called upon for a recitation and responded by telling a pathetic little story. Then there was a call for Mrs. W. G. Jones, and amidst great clapping of hands she came forward and recited "Open the Door," as most appropriate to the commencement of this new year of the Alliance.

Robert Graham was introduced by Mr. Bentley and spoke in behalf of the Church Temperance Union. At the close of these formal exercises refreshments were served and a delightful social reunion closed the first reception of the year.

The November meeting of the Council of the Alliance will be held in the National Conservatory of Dramatic Art, Berkeley Lyceum, on Friday, Nov. 1st, at 4 P. M.

FIRST AMERICAN ACADEMY MATINEE.

At the Empire Theatre last Thursday afternoon the senior students of the American Academy of Dramatic Arts gave their first public matinee of the season. The Academy's policy of presenting plays that for various reasons are seldom or never to be seen on the regular stage has won a large and distinguished patronage. In the audiences may always be found representatives of literature and art and of the better circles of society. The gathering on Thursday was brilliant and the play and the manner of its presentation were correspondingly elevated in tone. The performance was one of the most successful ever given by students of the Academy.

The play was a translation, by George Fleming, of Edmond Rostand's Les Romantiques, this English version of which is entitled The Fantasticks. The play was performed in Paris and in London more than a year ago. Nevertheless this performance of this bright, poetic, dainty comedy surprised the majority of the spectators. Rostand, the prophet of the serious poetic drama, whose fame rests chiefly upon L'Aiglon and Cyrano de Bergerac, discloses in Les Romantiques a new side of his literary character. The play is as full of delicious, satirical humor, expressed in the most charming poetical fashion, as his other works are full of splendid emotional power and tragic climaxes. Indeed, in Les Romantiques the author satirizes some of the very qualities upon which his fame is founded. The cast employed in the performance was as follows:

Percinet	George Gerbich
Straforel	Pedro De Cordoba
Bergamin	George Bell
Pasquin	Ellis Harris
Blaise	Robert O'Connor
Sylvette	Evelyn Emerson

Without exception the young players acquitted themselves creditably, though none of them evidenced greater talents nor accomplishments than might be reasonably expected of senior students of the academy. They gave a very intelligent, smooth and well balanced performance of a play so dainty and fragile in texture that the least misstep would have destroyed its illusion and beauty. For accomplishing that they deserve credit. George Gerbich as Percinet showed himself master of many of the graces of the stage in speech and action. George Bell and Ellis Harris impersonated the two old gentlemen capitally. Pedo de Cordoba, the Straforel, was vigorous and full of spirit, abounding in enthusiasm, though lacking somewhat in poise and polish. Evelyn Emerson gave a sweet and in many respects a charming impersonation of Sylvette. Her only distinct fault was that she sometimes lowered the girlish simplicity of the character to childishness.

The play was mounted with the good taste that is always in evidence at the Academy matinees. The costumes were handsome.

A slight fire occurred on the stage at the close of the first act, and for a moment or two blazed merrily enough—feeding upon a grass mat and a small bush. Every one in the audience saw the blaze, but not a single person moved from his or her chair. The players likewise remained cool and collected, and the fire was extinguished by a stage-hand before any damage was done.

COURT ALLOWS ACTOR'S VOTE.

That an actor, though traveling, may retain a technical residence was decided by Justice Bischoff, of the Supreme Court of this county, last week, in the case of Edward L. Snader against the Board of Registry of the Thirteenth Election District of the Twenty-seventh Assembly District. The case was a test one, and is of interest to every actor and traveling man. Mr. Snader sued to compel the Board of Registry to place his name on the poll. He gave his address, in registering, as the Audubon Hotel. He has been on the road all the season and gave up his apartment at the Audubon some time ago, but continues, he declared to the court, to receive mail there and makes that hotel his residence when in the city. Upon this statement Judge Bischoff decided that Mr. Snader was qualified to vote from the Audubon and the Board of Registry was directed to place his name on the poll lists.

P. W. L. NEWS.

Yesterday was social day at the Professional Woman's League. A large audience gathered at the new club rooms and enjoyed a very pleasing entertainment. The President, Mrs. Edwin Knowles, and Mrs. George H. Childs, chairman of the Reception Committee, received the guests. A feature of the meeting was an interesting talk by Mrs. Hugh Reid Griffen, President of the American Women's Society of London. Helen Varick delivered an address, and others that contributed to the entertainment were Maude Banks, "Aunt" Louisa Eldridge, May Isabel Fiske, Mrs. Clarence Burns, Eleanor Kirk Ames, and Mabel Channing Livingston. Among the guests were Mrs. Frank Creamer and Mrs. Scharrman. Next Monday will be the November literary day, in charge of Hattie T. Neffen and Pauline Willard De Lisser. The dramatic meeting, Nov. 18, will be in charge of Mrs. Sydney Rosenfeld.

☞ Attractions booked at Metropolitan, Portland, Ore. Write or wire George L. Baker, lessee.

REFLECTIONS.

Photo by the Bayer Studio, Washington, D. C.

Frederick Summerfield, who won note as the Professor in At the White Horse Tavern last season, is pictured above in his latest character, Noah Vale in Sol Smith Russell's play, A Poor Relation, touring under Fred G. Berger's management. Mr. Summerfield has scored in the role Mr. Russell originated, the press praising him highly for his artistic impersonation. The Savannah *News* recently declared his work to be the best that had been seen in that city.

Mabel De Forest, of the Old Dan Tucker company, is reported seriously ill as the result of a dog bite.

Dorothy Gray and Harry Rowe, of the Irving French company, were married at St. Joseph, Mo., on Oct. 15.

W. G. Smyth, who has been ill for several weeks, is now able to go about a little, though his recovery is not yet complete.

Eddie Hicker and Anna Siser, both members of A Breezy Time (Southern) were married at Cheboygan, Mich., Aug. 24.

The will of Mrs. W. F. Hoey (Helena French) was filed for probate last Tuesday. By its terms almost the entire estate will pass to the hands of Mrs. Hannah M. French, mother of the dead actress.

The funeral services over the body of Augusta De Forest were held in the chapel of the Stephen Merritt Burial Company last Tuesday. The Rev. Dr. Merritt was the officiating clergyman. A large number of professional people were present. The remains were later taken to White Plains, where they were placed in the family vault.

Emma Sardou, who has been very ill for two weeks, is now on the road to recovery.

The remains of Ariel Barney were taken to Portsmouth, O., on Oct. 18, for interment there. A number of the late manager's professional friends accompanied the body from New York to the place of burial.

Effie Wilson was married to Harold Biggs, a non-professional, in Chicago, Oct. 23.

Clyde Fitch's play, The Last of the Dandies, was produced by Beerbohm Tree in London, Oct. 24, and seems to have scored only a partial success.

Liebler and Company contemplate producing next season a play entitled The Christian King, written by Edward Rose, the English dramatist. James O'Neill probably will take the leading role. Wilson Barrett has recently produced in Australia a drama of the same title, of which he is the author.

Ann Hathaway, recently leading woman of Harry Corson Clarke's company, is visiting relatives in Boston.

Wadsworth Harris, this season a member of the Modjeska-James company, was entertained by the Rideau Club, of Ottawa, Can., during the recent engagement of the company in that city.

Masappa has been reconstructed and revised by Dore Davidson, who made a number of changes in the first and second acts. Vernona Jarbeau was delighted with the changes. Business has improved and the play runs smoothly.

Madame E. Bacquer Galloway, the vocal teacher, brought forward several of her pupils in a concert at the Waldorf-Astoria last Wednesday afternoon. Those who appeared were Miss Conway, Mrs. J. N. C. Allen, Miss Kingsbury, Miss Duncan, and Mr. Smith, all of whom gave evidence of Madame Galloway's admirable methods of training. Miss Kingsbury, who is already well known on the operatic stage, was particularly worthy of praise. Her voice has increased greatly in volume and in quality since her appearances here last season. In introducing her pupils Madame Galloway gave an informal and highly interesting talk upon voice culture.

Eleanor Morretti is visiting her sister, Mrs. Fritz Williams (Katherine Florence), in Boston.

Howard Gould and his company, under the management of W. M. Wilkison, opened their tour in Brother Officers in Louisville Oct. 17, and won a decided success. The Louisville press was unanimous in praise of play, company and production.

Katherine Hackett, who was a prominent member of the stock companies in Philadelphia and New York nearly half a century ago, has been admitted to the Edwin Forrest Home. She recently celebrated her seventy-seventh birthday.

H. V. Esmond's new play, The Sentimentalist, was produced at the Duke of York's Theatre, London, Oct. 26, with Lewis Waller in the leading role.

Clyde Fitch's play, The Way of the World, has been copyrighted in London under the title of The Croydens.

Emma Dunn will not be a member of the Old Orchard company, as has been reported.

The burning of the International Theatre at Niagara Falls resulted in a serious loss to the Toll Gate Inn company, booked to appear there the night after the fire occurred, for the benefit of the local Elks. There was a large advance sale, and the company not only lost its share of a good house, but was compelled to lay off for the night.

A daughter was born to Mr. and Mrs. Charles W. Reeves, at Springfield, Mass., recently.

The Frank Daniels company, touring in Miss Simplicity, had a narow escape from annihilation in a railway disaster near Holyoke, Mass., last Monday. The special train bearing the organization, its scenery, and its baggage, ran into a misplaced switch, and several of the cars were smashed to finders. The players escaped unhurt, but much of the scenery was badly damaged.

Sadie Martinot will close her season on the road on Nov. 9.

Grace Huntington is preparing to start on a starring tour in East Lynne. She will open two weeks hence.

The condition of Blanche Bates, who is ill at the Mercy Hospital, Detroit, is said to continue serious.

Louise Mackintosh and Robert Rogers engaged, Price of Peace, Chicago, indefinite.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill starts off with Charles T. Aldrich as a special attraction for his farewell engagement in New York prior to departure for Europe. Others are Filson and Errol in A Tip on the Derby; Harding and Ah Sid, Blanche Ring, Welch, Francis and company, Mlle. Olivo, Mr. and Mrs. Stuart Barrow, the Simons Brothers, Swan and Coleman, Siddons and Nelson, Clayton and Deshon, Signor Macco and his "Chicago," Ricton, and the vitagraph.

Keith's Union Square.

Paul Cinquevalli returns to head the bill after an absence of two weeks. This artist is booked to present many new and startling feats of strength and skill. The other two headliners on the bill are Ritter's dogs and Hilputians, and Papinta, the myriad dancer, who was the star attraction last week. Others are Frank Lincoln, Rixford Brothers, Al. Leech, and the Three Rosebuds in Examination Day at School; Ed Reynard, Wilson and Leicester, Reed and Shaw, and the biograph.

Proctor's Twenty-third Street.

Sandow tops the ticket for his last week in town, at least for the present. A detachment of the Proctor Stock company dispenses the comedy, The Stock Exchange, and a curtain-raiser, More than Seven. The remainder of the programme shows the Mathieus, Louise Taylor, Thomas Nast, Jr., and the kalatechnoscope.

Proctor's Fifth Avenue.

A section of the Proctor Stock company offer The Great Unknown, seen before at other local theatres, along with the curtain-raiser, All's Fair in Love. The vaudeville numbers include Little and Pinkow, Nellie Burt, John and Nellie Hoover, Dooley and Fowler, Esmeralda, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Straight vaudeville regains possession here this week, showing the Hanlons in two pantomimes, the Florenz Troupe, the five Nonnat, Cecelia Rhoda, Terry and Elmer, Lynn Welcher, and the kalatechnoscope.

Proctor's 125th Street.

My Friend from India is played by a segment of the Proctor Stock company, along with Your Wife's Husband as a curtain-raiser, while the vaudeville items include Bianca Lyons, Edward Foster and his dog "Mike," Harry Le Van, and the kalatechnoscope.

Hurtig and Seamon's.

Helene Mora is heard in ballads. Eugene O'Rourke and company present Parlor A. Smith, Rolfe and company appear in eccentric dances and pantomimic comedia. Dixon, Bowers and Dixon, Kelly and Violetta, Farrell and Richardson, Way and Maitland, and the Waldron Brothers are the others.

Weber and Fields'.

The bill that opened the season early in September is still retained by the actor-managers and their inimitable stock company. The new incidental burlesque, which will make game of A Message from Mars, is in active rehearsal for early production.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—May Howard's company make their first appearance of the season hereabouts.

LONDON.—The Topsy Turvy Burlesquers are seen for the first time in this part of the world.

MINER'S EIGHTH AVENUE.—The Broadway Burlesquers are seeing what can be done for the West Side this week.

OLYMPIC.—The Brigadiers make their local bow this week.

DAYNE.—The attraction offered is the Knickerbocker Burlesquers. The olio contains the Eight Carnalias, Frey and Fields, the Kemins Trio, the Hilton Brothers, Dolly and Vokes, and the Bimgarns.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Papinta was the chief newcomer, and her beautiful mirror dances were even more dazzling than on former occasions. The audiences enthusiastically applauded the graceful opening dance, with its many-colored lights, and sat spellbound by the fire dance that fairly eclipsed anything of the sort yet seen here. Papinta clings still to the scheme that suggests the death of She-Who-Must-Be-Obeyed in Rider Haggard's novel, "She," but Papinta now has the finish worked up into a bewildering, almost blinding whirl of writhing flames, a terrible cloud of seething steam, and a perfect geyser of glittering sparks that would cause the original "She" to cancel her lease on the Caves of Kor and go away off somewhere and recline. Moreover, Papinta, not satisfied with the impressiveness of all this, introduces a wild, weird sound of rushing wind that combines with the awfulness of the rest to make certain chapters of Dante's "Inferno" seem like the stories of Ralph and Edgar in the "First Primer." It is not possible to describe the horrible fascination and grossesque picturesqueness of this remarkable effect, and no one that has seen it will forget it for a long time. In many respects it is probably better than a good deal of Calvinistic sermonizing. Papinta's closing dance, in white, was one of greatest beauty and most gloriously lighting, her mirrors all the time multiplying each one of the marvelous tone pictures produced by the ever changing lights. It is a superb act, and it was hailed with unbounded applause. Mr. and Mrs. Sidney Drew drew the customary need of approval for their capital sketch, A Model Young Man, in which both gave excellent performances as always. Frank Lincoln returned after a long absence abroad and won a fair share of approbation for his amusing but rather old-fashioned monologue. Mr. Lincoln is very clever, and could hardly avoid scoring anywhere. Mozart's blissful dogs and monkeys held over from the preceding week, and were again a literally howling success. That fine comedian, the baboon on the port side of the stage, was as hugely humorous as before, and, in justice to him, it should be said right here that last week's MIRROR notice, which paid tribute to his pantomimic talents, omitted to refer to his musical accomplishments. The writer hastens to assure the baboon that this was a rank oversight, and ventures to express the hope that this tardy addendum may find a place with the other notice in the monk's scrap book. The Quaker City Quartette loomed up with their barber shop act, which has been measurably improved with new music and an uncommonly clever and unique employment of musical instruments. Hal Davis and company played a capital one-act piece, One Christmas Eve, which made an immense laughing success, and was most excellently acted by Mr. Davis and "company." "Company," by the way, consisted of a young woman, who played with delightful skill and tact, and a most charming manner of refinement. Such an admirable actress assuredly should have been accorded the honor of having her name on the programme, an honor that she richly deserved. Charles Leonard Fletcher arrived from the West, like young Lochinvar, or whoever it was, and dealt out his new monologue with complete success. A few of his gags are new and some are borrowed, but his impersonations are exceptionally good, and his scheme of making-up while on the stage scores a prodigious hit with the people who really think they are getting a glimpse of life behind the scenes. Perhaps his best impersonation is that of Richard Mansfield as Baron Chevrial, a fortunate bit of mimicry, which went tremendously well. Tom Brown, an exceedingly clever and versatile negro, sang, danced, and impersonated assorted nationalities to the immense delight of the audiences. He was assisted by a pretty little woman, not on the programme, who was likewise very clever in songs and dances. Harding and Ah Sid came again in their time-honored Chinese laundry pantomime act, which went as well as ever, which means about as well as you'd want. Mlle. Olivo was another returner, and her dainty juggling again found high favor with the populace. The others in the list were the Magineys, Dick and Alice McAvoy, Maxwell and Dudley, the biograph, and the stereoptikon. Big business.

TONY PASTOR'S.—The Donovans were headlined in their lively and diverting sketch, which is crowded with good laughs and is a sure winner. They are both capital actors, and they keep things humming all the time that they are on view. The act is a perfect hodge-podge of nonsense, but it is good nonsense that was heartily relished by the Pastorians. Cook and Sayers skipped over from Keith's to repeat the hit that they made there the week before. Cook's absurd contortions and Miss Sayers's excellent vocalising were in great demand. George Evans reeled off a lot of new funny talk and sang a few admirable ditties in his own peculiar way and with the splendid voice that seems capable of better things, although such might be less profitable. Evans is a prime favorite down at Pastor's, and he knows how to entertain the clients in the precise manner that suits them best. Mr. and Mrs. Tony Farrell returned in Charles Horwitz's sketch, An American Duke, which was as popular as usual, the comic ending recording a pronounced hit. Casey and Le Clair came back in their clever skit, The Irish Tenants, in which the fine acting of both and the excellent singing of Miss Le Clair won out as always. Mr. and Mrs. Nell Litchfield reappeared in Down at Brook Farm to good purpose and caused much merriment, Mr. Litchfield's impersonation of the country boy being especially applauded. Hedrix and Prescott danced nimbly and gracefully, and the others were Martha and Le Roy, the Waldron Brothers, Watson and Newton, the De Witts, Frank Emerson, McKeever and Sandry, and the vitagraph. Big business.

PROCTOR'S FIFTY-EIGHTH STREET.—Madame Butterfly was shifted down from the Harlem house. Pilar Morin's beautiful portrayal of the broken-hearted little Japanese woman was as charming as ever. A word of praise is deserved by Manuel Klein, musical director of the company, and by the house management, to both of whom is due much of the success of the performance. Thomas Nast, Jr., who is euphoniously announced as a caricaturist with ambidexterous propensities, was good in his ambidexterousness and humorous side remarks. Arthur Buckner did a number of wonderfully clever and difficult stunts on the bicycles and was the hit of the vaudeville olio. Lea Remondo sang acceptably. Other things were Her Last Rehearsal, Hellman, Louise Taylor, Miles and Nitrim, the views of travel, and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—The late Augustin Daly's Nancy and Co. was the most important offering on the bill. The comedy is without a doubt one of the most satisfactory works that have been promulgated by the Proctor management in the way of a legitimate production, and the portion of the stock company that played it did it ample justice. Mabel Montgomery as Nancy was most admirable in her personation of that ebullient character, impressing the audience to the real sympathetic point. Of course her beauty was, as always, a most important factor in her success, though she is too good an actress to let it be more than a help to her dramatic talents. Claude Cooper, in the part of Sykes Stockslow, was another shining light in the cast. H. J. Corthell, Al. Phillips, Grey B. Towler, Henry Stanley, John Morrissey, Mrs. Rachel Barr, Cecylle Mayer, Pearl Evelynne, and Blanche Henshaw were also most commendable in their renditions. Carrie Graham did her Ilo Hopkins specialty. Rosta Winfield played her violin and rolled her eyes in a most effective manner. Billy Howard in a tramp make-up made a hit. Malcom Sinclair heeded a canine troupe very well. Other entertainers were Tuel and Lasselle, singers and dancers, and Nambo in juggling. The views of travel and the kalatechnoscope were turned loose as usual. Good business.

PROCTOR'S 125TH STREET THEATRE.—The Ruby Chase and All's Fair in Love were the stock company's offerings here. Eugene Sandow, the strong man, moved uptown, and delighted with his marvelous feats of strength and his exhibitions of muscular development. The Mathieus were in high favor with their prime juggling stunts, Harry Brown proved diverting in songs and gags. Crolius and St. Alva were on hand with a good act, and made a hit. New travel views and the kalatechnoscope made up a capital bill. Business big.

PROCTOR'S TWENTY-THIRD STREET.—A contingent from the Proctor Stock company again presented A Bachelor's Honeymoon and offered Your Wife's Husband as a curtain-raiser, both being capably played and favorably received. Between acts vaudeville specialties were given by that charming violinist, Bianca Lyons, Edward Foster and his suspicious dog, "Mike," William Josh Daly, the Irene Mackey Trio, George Hilsida, Conroy and Held, the kalatechnoscope, and the stereoptikon. Good business.

WEBER AND FIELDS'.—As usual, you couldn't get a seat at time for the curtain to rise, and often you couldn't get near one long before that hour. The metallesque entertainment provided at this peerless house of burlesque draws daily more people than the building can possibly accommodate. It must make some managers dreadfully jealous if they ever drop in at Weber and Fields' and size up the conditions. The comedian-managers and their wonderful company were even better and funnier than ever last week, and sundry new jokes had been interpolated to increase the general joy. With every week the insane humor of Joe Weber, Lou Fields, and Sam Bernard visibly increases, and people nightly laugh themselves almost into hysterics over the absolute idiocy of these fine comedians. If the thing keeps on getting funnier at the present rate, the management will have to install a private ambulance that can be used at any moment to carry the laugh victims away to hospitals. Aimee Angeles returned to the fold last week, replacing Mayme Gehrue, who had vaudeville dates to fill, and she repeated her old time hit with her dainty dancing and winsome presence. Leah Angeles, they say, is going to rejoin, too, later on.

HURTIG AND SEAMON'S.—Williams and Walker held over for a second week in their comedy, Sons of Ham, which repeated its success of the preceding week and attracted packed houses. The clever negro comedians and their excellent company have made a large-sized impression upon the Harlem population, and any time that they return will no doubt be greeted by a duplication of the big business.

The Burlesque Houses.

DAYNE.—Weber's Dainty Duchess company entertained last week across from Tammany Hall and kept large numbers of faithful Fourteenth Streeters away from the campaign parades.

MINER'S BOWERY.—The Trocadero Burlesquers did a thriving trade on the lower East Side.

LONDON.—Miss New York, Jr., was the attraction that magnetised goodly numbers of Bowerytes.

MINER'S EIGHTH AVENUE.—Sam Devere's company moved up from the Bowery for the week and played to large audiences.

OLYMPIC.—Howard and Emerson's company migrated from the London and put in a profitable week in the uptown district.

Photo by Pickering, N. Y. BLANCHE DAYNE.

A CLEVER COMEDIAN MUSICIAN.

The above is a character picture of Bert Howard, of the popular team, Bert Howard and Leona Bland, who are appearing with the Lafayette Show in their latest offering, A Strange Boy, by Charles Horwitz. They played with the same company fifteen weeks last season, and were such a pronounced success that they were engaged for two years with Lafayette, under management of James J. Morton, as one of the features. Both press and public speak very highly of the work of Bert Howard, and as one of the best of all comedy pianists, his work being strictly original at all times. The Lafayette Show opened the season to phenomenal business, which is still continuing, and the outlook for the season is indeed bright.

McGARVIE AND THOMPSON HERE.

H. S. McGarvie and Frederic Thompson arrived on Broadway Saturday from the Pan-American Midway and began a hunt for permanent offices. With the closing up of the Pan-American this week Mr. McGarvie's Streets of Mexico and Mr. Thompson's A Trip to the Moon also end their seasons. Both attractions have prospered during the fair and were among the best of the midway shows. They will be shipped at once to St. Louis, where they will be features of the Louisiana Purchase Exhibition. Mr. McGarvie is making arrangements for other new attractions to offer there, and Mr. Thompson will put on a spectacle, The Streets of Rome in the Time of Nero, that will be a part of the exhibition and separate from the midway. Nine hundred people, Mr. Thompson says, will be employed in the spectacle. He also intends sending A Trip to the Moon on the road this season as a musical extravaganza. Messrs. McGarvie and Thompson were the organizers of the Pan-American Concessionaires' Association, Mr. McGarvie being president and Mr. Thompson treasurer.

BLANCHE DAYNE.

Blanche Dayne, who in private life is Mrs. Will M. Cressy, is pictured on this page in one of her characteristic vivacious attitudes. Miss Dayne will be best remembered probably as the designing female book agent in Mr. Cressy's sketch, Grasping an Opportunity, which was shelved recently, after a long successful career, to make room for what seems to be the best vehicle yet promulgated by Cressy and Dayne, A Village Lawyer. Miss Dayne's prolific partner doesn't allow her versatility to lie dormant for any length of time, and in her new role of Mrs. Miriam Parrish in A Village Lawyer she has perhaps the best chance yet afforded for a display of her cleverness in the portrayal of a serious part. Miss Dayne will be seen on all the principal circuits this season presenting this latest work of Mr. Cressy's in company with the author himself.

BERT COOTE BACK HOME.

Bert Coote arrived on the *Campania* on Saturday from a delightful trip abroad. The *Campania* communicated with the *Lucania* in mid-ocean at a distance of 170 miles. Mr. Coote was quite successful in London, and reports the theatres doing splendidly. He signed contracts, after opening, for one year, beginning on Feb. 3d. Mr. Coote came back to keep faith with managers with whom he is booked. As a rule, he says, the English music halls are not run as well as those in America, there being no attention to detail. Long waits between songs and acts are usual and stage settings are crude. It is hard to get bookings there unless you make a very strong impression. They book two and three years ahead. There are lots of legitimate acts in the music halls, acts with mechanical effects and scenic productions of condensed melodramas. The artists get them up, not the the-

VAUDEVILLE.

EDWARD CLARK

Original Cut-up)

At Liberty for Farce-Comedy, Vaudeville or Stock.

HELLO, CENTRAL, GIVE ME HEAVEN.

You'll give me what? Hell-o, never mind.
Chest never fails me there:
He gives me that of every kind.
A critic's life is the life for me

P. S.—Rowdye like to do straight to that?

Per address, 116 East 25th Street.

VAUDEVILLE.

TOM LEWIS AND SAM J. RYAN

8d—WEEK—8d

FOLLY THEATRE. BROOKLYN, N. Y.

DOLAN and LENHARR

Making them show their teeth all along the line.

HYDE'S COMEDIANS, en route.

ARTIE HALL

THE GEORGIA COON SHOUTER.

Topsy with Brady.

THINGS I'D LIKE TO KNOW:

To what do you attribute the posthumous rambunctiousness of a chicken with its head off?

CLARICE VANCE

"The Southern Singer."

WITH....

Scribner's Vaudeville Co.

THIS WEEK:

Duquesne Theatre, Pittsburg, Pa.

MINA GLEASON

Assisted by JAMES AUSTIN and WM. LAWRENCE, in Bret Everett's farcical sketch, THE LATE MAJOR

A Success Everywhere. Endorsed by Managers and Press.

Mina Gleason, Wm. Lawrence and James Austin (the latter in a most artistic performance of a Chinaman) quickly become a most popular trio in The Late Major, a sketch abounding in farce-comedy.—*Syracuse Post-Standard, Sept. 17.*

The entire bill at Chase's is so excellent it is difficult to designate the feature; but in the farce entitled The Late Major, well enacted by Mina Gleason, James Austin and Wm. Lawrence, Mr. Austin's portrayal of a Chinese laundryman was the best thing in its way since Parsloe's Chinaman.—*Washington Star, Sept. 24.*

Per open time address JO PAIGE SMITH.

Will M. Cressy AND Blanche Dayne

Presenting, in Vaudeville, Mr. Cressy's idyls of New England Life,

GRASPING AN OPPORTUNITY, THE KEY OF C,

and

A VILLAGE LAWYER. Time all filled.

ED. GRAY

"MIMICALCOMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.

Address WM. MORRIS. 111 East 14th St.

BERT HOWARD AND LEONA BLAND

A FEATURE WITH LAFAYETTE SHOW.

30 Minutes of Laughter and Applause.

Granby Theatre, Norfolk, Va., this week.

MR. and MRS. JIMMIE BARRY

OUR NEW ACT.

Utica, N. Y., this week.

HAPPY FANNY FIELDS

Now invading Provincial England.

The Star Feature of Mose and Thompson Turs. Until Dec. 23, 1901

"A fellow of infinite jest."

JAMES J. MORTON

General Manager
THE LAFAYETTE SHOW. N. Y. Casino, N. Y.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

EDDIE GIRARD and JESSIE GARDINER

Time all filled in Vaudeville. Permanent address 303 W. 121st St

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 421 STRAND, W. C.

VAUDEVILLE.

KEOUGH and BALLARD

EN TOUR WITH THE REILLY AND WOOD SHOW,

PRESENTING

The LEGITIMATE vs. The VARIETY.

In preparation—THE SPICE OF LIFE.

JOSEPHINE GASSMAN

Josephine Gassman and her picaninnies, Bill and Izzie, opened the greatest exhibition of the evening. The lady sang her opening song with much dramatic force and enthusiasm, and the second was a coaching scene behind, preparatory of sending children to bed. In this the picaninnies appeared, and when they took off an old shoe the effect on the house was electrical. The boy carried a white chicken, and the antics of both were productive of much laughter.

When the scene changed to the interior of a cottage, and the bed collapsed beneath the children, the fun was fast and furious. Another song in which the children assisted was equally much provoking, and the turn, which is one of the most novel, as well as the most artistic witnessed here, proved an immense success.—EVENING NEWS, Sydney, Australia, Aug. 12, 1901.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

MR. AND MRS. GENE HUGHES

In England, presenting A MATRIMONIAL SUBSTITUTE. (One continuous laugh.)

Address 22 Leicester Square, London, England.

4 Musical Colbys

(COLBY FAMILY)

A Feature with Hyde's Comedians (2d Season)

EXQUISITE HARMONY AND DAINTY COMEDY.

Duquesne Theatre, Pittsburg, Pa., this week.

Columbia Theatre, Cincinnati, O. week Oct. 28.

Grand Opera House, Indianapolis, Ind. week Nov. 4.

WILL THE LOLA

Sisters Hawthorne

ENTIRELY NEW SPECIALTY.

Glorious Costumes by Simpson, Crawford & Co. Special Magnificent Scenery by Jos. Physioc.

CLAUDE THARDO

The Side Wheeler.

Eagle, Brooklyn, Oct. 22.—Claude Thardo's songs received their usual meed of applause, all being new.
Standard Union.—Claude Thardo's "sidewheel" songs were highly entertaining.
Citizen.—Claude Thardo amused with "side-wheel songs."

30th week as a Stock Singer. *Park Theatre, Brooklyn, N. Y.*

FRED NIBLO

"THE AMERICAN HUMORIST."

Oct. 20—Orpheum Theatre, Omaha, Neb.
" 27— " " Kansas City, Mo.
Nov. 10— " " San Francisco, Cal.
" 17— " " " "
Nov. 24—Orpheum Theatre, Los Angeles, Cal.
Dec. 1— " " " "
" 15— " " New Orleans, La.

BOOKED SOLID TO APRIL.

MR. CHAS. J. STINE AND MISS OLIVE EVANS

IN MAMA'S NEW HUSBAND.

"JESS" DANDY

TO MANAGERS ONLY

If you want a splendid act
(And acts in one are handy).
Why not use a bit of tact
By contracting "JESS" DANDY.

BUT A FEW WEEKS OPEN. Permanent address, Tremont, N. Y. City.

VERNON THE VENTRILOQUIST

Laste weak we plaid a klub an' a childrunz parti, itt woz yung Willyum Morrisiz birfdai parti.

Harry L. Newton AND Aaron S. Hoffman,

Vaudeville Authors,

316 CHICAGO OPERA HOUSE, CHICAGO

THE B. F. KEITH INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES

E. F. ALBEE, General Manager.

HIGH CLASS VAUDEVILLE.

S. K. HODGDON, Booking Manager.
Association of Vaudeville Managers, St. James Bldg., Broadway and 26th Street, N. Y.

HILTON and DOLLY NOBLES

STARRING IN

DRAMA AND VAUDEVILLE.

Agents or 129 First Place, Brooklyn, N. Y.

Little Elsie Janis

THE AMERICAN LOFTUS.

A delicious little minic named Elsie shared honors with Cowles in the applause.

With Empire Vaudeville Co.

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.
H. H. LIEBERMAN, P. O. Box 94, Brooklyn, N. Y.

Ashley Miller. Ethel Browning.

"All's Fair in Love."

PROCTOR'S FIFTH AVENUE THEATRE.

Music and Musical Instruments

Members of the profession are cordially invited to send to us for anything they need. Prompt and courteous attention, and often an advantage in price. Catalogues free upon application. We sell everything known in music. State precisely what you have in mind.

Lyon & Healy

Wabash Ave. and Adams St., CHICAGO

CAICEDO KING OF THE WIRE.

This week at Park Theatre, Youngstown, O. Next week at Bijou, Jersey City, N. J. Address as above, 210 W. 125th St.

trust. Mr. Coote had several offers while in London. George Musgrove tendered him an engagement in comic opera for Australia. He also had tenders from G. B. McLellan for The Whirl of the Town and several pantomimes. Mr. Coote laveighs against the English tipping system, but says servants are very polite, as well as also the policemen. He received twenty-five telegrams on his opening night from American performers in London and the provinces. The Water Rats of London had a tremendous benefit at the Pavilion the day before he left. It is not an order like the White Rats, but simply a social and beneficial organization. Mr. Coote will start in next week at Youngstown, O., and will play continuously until Feb. 3, when he will sail again for England.

VAUDEVILLE THEATRE FOR SEATTLE.

For years there has been talk of establishing a first-class vaudeville theatre in Seattle, Wash., and it seems now to be assured that one will be forthcoming in the near future. Edward Sweney, of the Seattle Brewing and Malting Company, has had plans prepared for a handsome structure to be erected on property owned by him in Second Avenue, Seattle, near to the business centre of the city. The new theatre, which will involve remodeling of the building now on the site, will cost about $125,000, and work will be begun soon after the first of the new year.

VAUDEVILLE JOTTINGS.

Jacklin and Ingram, pictorial song artists, were at Boston Music Hall last week, where they made a hit.

Kennedy and Quatrelli, the comedy jugglers, have a new act, which they will stage in the near future. They are booked for a London pantomime in December.

The Eight English Rosas have captivated Boston.

Lucille Saunders, the popular contralto, has returned from a successful tour of the Orpheum circuit. Her artistic singing met with the fullest recognition everywhere and press and public were unanimous in her praise.

Frank Whitman, the dancing violinist, played the Orpheum, Utica, last week, and met with his usual success. This week he will play clubs and private entertainments in New York and Brooklyn.

Julia Raymond was married in this city on Oct. 19 to a prominent local lawyer, and will retire from the stage.

Sam Devere and Gertrude La Claire were arraigned in a local police court on Thursday, charged with having employed upon the stage three boys who were under sixteen years of age. The agent of the Children's Society failed to make a case against one of the boys, and the case against the other two were held over for investigation.

Armagh O'Donohoe, who is laid up with a fractured collar bone at St. Francis' Hospital, this city, is rapidly recovering, and expects to be about again by Nov. 18. Meanwhile he would be pleased to see his friends at the hospital, 359 East Fifth Street.

Ida Mulle appears to have scored a pronounced hit in her new sketch, Cinderella at the Piano, which she has been trying on the Keith circuit. The press notices bear her an unusual amount of praise. Miss Mulle has become an expert golfer and has carried away records in her games at Springfield, Mass.

Judge Kohlsaat of Chicago surprised the profession last week by a handsome set of Ben Hur, that had been fashioned by Cleveland's Minstrels. The setting was given to each of the judges.

The Allie-Chalmers Company, of Chicago, whose gymnasts have struck, have issued vaudeville novelties to entertain the non-union men that have taken the strikers' places.

Virginia Fobs and Grace Fleetwood, of Weber and Fields' co., went a-fishing in Central Park, last Wednesday and outfitted with a rowboat run by one oar, which they had borrowed from a boy on the Harlem. All concerned were thrown in the water, but the only injuries sustained were some slight scratches of Miss Fobs's arms.

Property owners in the vicinity of the site of Frank Bohnert's projected one in Baltimore have organized a protective association to restrain work until proper guarantees are given that objective noise and the structure, exterior that offensive noise and odors will arise from said one, and that everything shall be done to avoid depreciating property.

Frank Gardiney and Lottie Vincent in A Shattered Idol are booked solid in leading vaudeville houses until the first week in May.

Mr. and Mrs. Gene Hughes write that their success in Bluebell continues, they having had four weeks in Montreal previous, May 20, of the Triad, which is already a phenomenal record, as the business is good for two and three years ahead, and this Bluebell has been going for three years. They have had a delightful time since their arrival in London, Paris, Milan and Venice, and they are now in Berlin, where they have secured time for Wilhelm, the Kaiser's birthday, Sept. 27. They also have time booked in Vienna, Budapest, Prague and Dresden, and will be in Berlin for the Christmas season. They will then return to London, and will remain there for the Pantomime season. They will then go to Paris, and will be in Berlin for the Easter season. They will then go to

(George F. Hill, manager): Bill Oct. 21-26: The Two Bobbins, Jessmon and Green, Cecil Rawlins, Lawson and Namon, Nellie Parker, the Watts Children, and the Kinetograph.

ATLANTA, GA.—Lyceum (R. Coby Anderson, manager): S. R. O. Oct. 21-26. Large attendance 28-30. Bill: Fay and Clark, the Three Millettes, Annie Dagwell, the Three Livingstons, the Rockwell Brothers, and the Ferraris.—Star (D. Paul, manager): Business 21-26 medium. Co. fair.

UTICA, N. Y.—Orpheum Theatre (Wilmer and Vincent, lessees): Business excellent Oct. 21-26. Performances pleasing. Programme included Lizzie Evans and Harry Mills, Joe Flynn, Mr. and Mrs. Jimmie Barry, Frank Whitman, Carmelita and Shirk, Ed F. Reynard, and the Sisters Booth.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor and manager): Week Oct. 21-26: Mamie Castle, Mackey and Croix, Tom Martin, Georgie Carson, Mart Williams, Johnny Van Hoest, and Billy Sheenborn.

RICHMOND, VA.—Bijou (Jake Wells, manager): The Bijou Musical Comedy co., with Otis Harland at the head, Oct. 21-26. S. R. O. The Lafayette Show 28-2.

SALEM, MASS.—Mechanics' Hall (Grover and Atwood, lessees and managers): Way and Maitland, Alice Sabion, the Everetts, the Musical Holbrooks, and Hawthorne and Allen.

WHITEHALL, N. Y.—Stafford's Music Hall (Billy Holland, manager): For Oct. 21-26: Burden and Rahan, Jeanette and Harvey, May Lester and Kitty, and the Arthurs; good business.

BALTIMORE, MD.—Rice and Barton's Big Gaiety co. are the attraction 28-2 at Kernan's Monumental Theatre. A clever bill is presented.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates west in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Nita—Casto, Fall River, Oct. 28-2.
Adams, Mr. and Mrs. Jas. E.—Orpheum, Utica, Oct. 28-2.
Adgie's Lions—Chicago O. H., Oct. 28-2.
Agles Trio—Olympic, Chicago, Oct. 28-2.
Aherns, The—Garden, Paterson, Oct. 28-2.
Aldrich, Chas. T.—Pastor's, N. Y., Oct. 28-2.
Andelusians, The—Keith's, Boston, Oct. 28-2.
Anderson, Al. and Mamie—Gilmore, Springfield, Oct. 28-2.
Arlos and Alice—Shea's, Buffalo, Oct. 28-2.
Ashey, Mr. and Mrs.—Columbia, St. Louis, Oct. 28-2.
Austins, Tossing—Orpheum, Omaha, 4-9.
Bander and La Velle—Haymarket, Chicago, Oct. 28-2.
Bachelor and Belles—Park, Worcester, Oct. 28-2.
Barnes, Stuart—Cook's, Rochester, Oct. 28-2.
Barretts, The—Chicago O. H., Oct. 28-2.
Barrington and Martell—Sheedy's, New Bedford, Oct. 28-2.
Barrows and Lancaster—Chicago O. H., Oct. 28-2.
Barry, Mr. and Mrs. Jimmie—Orpheum, Utica, Oct. 28-2.
Bates Musical Trio—Park, Youngstown, Oct. 28-2.
Beach and Franks—Chicago O. H., Oct. 28-2.
Beehan Trio—Chicago O. H., Oct. 28-2.
Beaux and Belles—Orpheum, Los Angeles, Oct. 21-2.
Bellman and Moore—Folly, Brooklyn, Oct. 28-2.
Bicknell—Orpheum, Kansas City, Oct. 28-2.
Birchall—Edna—Columbia, Cincinnati, Oct. 28-2.
Blochsom and Burns—Empire, Cleveland, Oct. 28-2.
Bloodgood, Katherine—Keith's, Phila., Oct. 28-2.
Bloom, Lew—Bijou, Washington, Oct. 28-2.
Boyce and Wilson—Orpheum, Kan. City, 4-9.
Bradys, The—Haymarket, Chicago, Oct. 28-2.
Brown, Tom—Keith's, Phila., Oct. 28-2.
Bunth, Rudd and Co.—H. and B., N. Y., Oct. 28-2.
Busman and Adelle—Orpheum, Kan. City, Oct. 28-2.
Burke, Moller and Teller—Young's Pier, Atlantic City, Oct. 28-2.
Burkhart, Lillian—Orpheum, San Francisco, Oct. 28-23.
Burt, Nellie—Proctor's 5th Ave., N. Y., Oct. 28-2.
Burton and Brookes—G. O. H., Indianapolis, Oct. 28-2.
Caicedo—Park, Youngstown, Oct. 28-2.
Caits's Dogs and Cats—Duquesne, Pittsburg, Oct. 28-2.
Callahan and Mack—Shea's, Toronto, Oct. 28-2.
Canfield and Carleton—Duquesne, Pittsburg,. Oct. 28-2.
Cardownie Sisters—Shea's, Buffalo, Oct. 28-2.
Caron and Herbert—Duquesne, Pittsburg, Oct. 28-2.
Carson and Willard—Keith's, Boston, Oct. 28-2.
Carter Bros.—Orpheum, Kan. City, 4-9.
Caswell and Arnold—Circo Parish, Madrid, Spain, Oct. 8-2.
Chester, Mlle.—Keith's, Phila., Oct. 28-2.
Chicago Lady Quartette—Hansa, Hamburg, Ger., Oct. 21-9.
Chynoski, Joe—Avenue, Detroit, Oct. 28-2.
Cinquevalli, Paul—Keith's, N. Y., Oct. 28-2.
Clark and Whitney—Haymarket, Chicago, Oct. 28-2.
Clarke, Wilfred—Orpheum, Omaha, 4-9.
Clayton and Drehon—Pastor's, N. Y., Oct. 28-2.
Clifford, Billy—H. and B., Brooklyn, Oct. 28-2.
Clifford and Burke—Duquesne, Pittsburg, Oct. 28-2.
Clivette—Casto, Lawrence, Oct. 28-2.
Coakley and Husted—Bijou, Washington, Oct. 28-2.
Colbys, Four—Columbia, Cincinnati, Oct. 28-2.
Collins, Four—Gilmore, Springfield, Oct. 28-2.
Collins and North—Folly, Brooklyn, Oct. 28-2.
Conroy and Heid—Keith's, Phila., Oct. 28-2.
Constantine Sisters—Avenue, Detroit, Oct. 28-2.
Conway and Heid—Sheedy's, New Bedford, Oct. 28-2.
Conway and Leland—Chicago O. H., Oct. 28-2.
Conwell, Robt.—Olympic, Chicago, Oct. 28-2.
Cook and Sonora—Keith's, Boston, Oct. 28-2.
Cooke, Will J.—Park, Youngstown, Oct. 28-2.
Cotton's Donkeys—Boston M. H., Oct. 28-2.
Crane, Mr. and Mrs. Gardner—G. O. H., Indianapolis, Oct. 28-2.
Cressy and Dayne—Keith's, Boston, Oct. 28-2.
Cross and Holden—Keith's, Boston, Oct. 28-2.
Cushman, Holcomb and Curtis—G. O. H., Indianapolis, Oct. 28-2.
Dacre, Louis—Casto, Lawrence, Oct. 28-2.
Dagmar, Alexandra—Howard's, Boston, 4-9.
Dailey and Hilton—Casto, Lawrence, Oct. 28-2.
Dale, Violet—Theatre Royal, Edinburgh, Scotland—Indefinite.
Dandy, Jess—Keith's, Boston, Oct. 28-2.
Darrow, Mr. and Mrs. Stuart—Pastor's, N. Y., Oct. 28-2.
Davenport and Mantell—Haymarket, Chicago, Oct. 28-2.
Davis, Hal—Keith's, Providence, Oct. 28-2.
Davis, Jessie Bartlett—Cook's, Rochester, Oct. 28-2.
Deaves' Marionettes—Haymarket, Chicago, Oct. 28-2.
DeBlerre—Park, Worcester, Oct. 28-2.
DeMuths, The—Proctor's, Albany, Oct. 28-2.
Diana—Roma, Italy, 1-15.
Diard, Fatmah—Folly, Brooklyn, Oct. 28-2.
Digrins' Dogs and Monkeys—Park, Worcester, Oct. 28-2.
Dillon Bros.—H. and B., Brooklyn, Oct. 28-2.
Dixon, Bowers and Dixon—H. and B., N. Y., Oct. 28-2.
Dodd, Prof.—Bastable, Syracuse, Oct. 28-2.
Dolan and Lenharr—Columbia, Cincinnati, Oct. 28-2.
Dolph and Levino—Keith's, Providence, Oct. 28-2.
Dooley and Fowley—Proctor's 5th Ave., N. Y., Oct. 28-2.
Dooley and Kent—Columbia, Cincinnati, Oct. 28-2.
Downs, T. Nelson—Empire—Leeds, Eng., Oct. 28-2.
Drew, Mr. and Mrs. Sidney—Folly, Brooklyn, Oct. 28-2.
Dudley and Ormes—Park, Worcester, Oct. 28-2.
Dumonds, Three—Orpheum, Brooklyn, Oct. 28-2.
Eldridge, Press—Orpheum, Omaha, Oct. 28-2.
Elkes and Butler—Gilmore, Springfield, Oct. 28-2.
Emmett, Gracie—Columbia, Cincinnati, Oct. 28-2.
Esmonde, Mr. and Mrs. Edw.—Park, Youngstown, Oct. 28-2.
Esmeralda—Proctor's 5th Ave., N. Y., Oct. 28-2.
Fanchonetti Sisters—Shea's, Buffalo, Oct. 28-2.
Farrell and Richardson—H. and B., N. Y., Oct. 28-2.
Faust Family—G. O. H., Indianapolis, Oct. 28-2.
Ferner and Belder—Keith's, Providence Oct. 28-2.
Fields, W. C.—Olympic, Chicago, Oct. 28-2.
Filson and Errol—Pastor's, N. Y., Oct. 28-2.
FISHER, MR. AND MRS. PERKINS—Shea's, Buffalo, 4-9.
Fletcher, Charles Leonard—Keith's, Providence, Oct. 28-2.
Flood Bros.—Keith's, Boston, Oct. 28-2.
Florens Troupe—Proctor's 58th St., N. Y., Oct. 28-2.
Flowers, The—Columbia, St. Louis, Oct. 28-2.
Flynn, Joe—Folly, Brooklyn, Oct. 28-2.
Folly Comedians—Providence, Oct. 28-2.
Forrester and Floyd—Keith's, Boston, Oct. 28-2.
Foster, Edward—Proctor's 125th St., N. Y., Oct. 28-2.
Fox and Clark—Duquesne, Pittsburg, Oct. 28-2.
Frank and Dea—Cook's, Rochester, Oct. 28-2.
French, La Belle—Bastable, Syracuse, Oct. 28-2.
Galnsborough Octette—Empire, Cleveland, Oct. 28-2.
Gardner and Vincent—Orpheum, Brooklyn, Oct. 28-2.
Garrison, Jules and Ella—G. O. H., Phila. Oct. 28-2.
Gatling Guards—Olympic, Chicago, Oct. 28-2.
Gilbert and Goldie—Keith's, Providence, Oct. 28-2.
Gilmore and La Tour—Bastable, Syracuse, Oct. 28-2.
Girard and Gardner—Poll's, New Haven, Oct. 28-2.
Girl with the Auburn Hair, The—Orpheum, Omaha, Oct. 28-2.
Gleason, Miss—Park, Worcester, Oct. 28-2.
Glenroy, Jas. Richmond—Avenue, Detroit, Oct. 28-2.
Goldin, Horace—Columbia, Cincinnati, Oct. 28-2.
Grand and Ray—G. O. H., Phila., Oct. 28-2.
Grant, Sidney—Keith's, Phila., Oct. 28-2.
Grapewin and Chance—Folly, Brooklyn Oct. 28-2.
Gray and Stephens—Columbia, St. Louis, Oct. 28-2.
Gregoens, The—Empire, Cleveland Oct. 28-2.
Hacker and Lester—G. O. H., Indianapolis, Oct. 28-2.
Hadji Tahar's Arabs—Cook's, Rochester, Oct. 28-2.
Haines and Vidoco—Keith's, Phila., Oct. 28-2.
Hall and Staley—Keith's, Providence, Oct. 28-2.
Hall, Leo—Park, Youngstown, Oct. 28-2.
Hall, Pauline—Chicago O. H., Oct. 28-2.
Hallen and Fuller—Empire, Cleveland, Oct. 28-2.
Hamlin and Hamlin—Chicago O. H., Oct. 28-2.
Hanlons, The—Proctor's 58th St., Oct. 28-2.
Harding and Ah Sid—Pastor's, N. Y., Oct. 28-2.
Harris, Katherine—Casto, Lawrence, Oct. 28-2.
Harris, Tommy and Lenze—Sheedy's, New Bedford, Oct. 28-2.
Hart, Mart and Kitty—Family, Portland, Oct. 28-2.
Hawkins, Lew—Haymarket, Chicago, Oct. 28-2.
Hayes and Healy—Columbia, Cincinnati, Oct. 28-2.
Hayes, Tommy—Bastable, Syracuse, Oct. 28-2.
Hayson, Gertrude—G. O. H., N. Y., Oct. 28-2.
Hellmann—Proctor's, Montreal, Oct. 28-2.
Hendricks and Lancaster—G. O. H., Phila., Oct. 28-2.
Hermann—Avenue, Detroit, Oct. 28-2.
HERRMANN, ADELAIDE—Bastable, Syracuse, Oct. 28-2.
Hill, Hamilton—Avenue, Detroit, Oct. 28-2.
Holcombe and Frost—H. and B., Brooklyn, Oct. 28-2.
Holden and Hawkins—Cook's, Rochester, Oct. 28-2.
Hoover, John and Nellie—Proctor's 5th Ave., N. Y., Oct. 28-2.
Howard, Frederick—Boston M. H., Oct. 28-2.
Hughes, Mr. and Mrs. Gene—Dublin, Ireland, Oct. 28-2.
Huth, Maud—Keith's, Providence, Oct. 28-2.
Hyde, Walter—Sheedy's, New Bedford, Oct. 28-2.
Imperial Japanese Troupe—Shea's, Toronto, Oct. 28-2.
Jacklin and Ingram—Casto, Fall River, Oct. 28-2.
Jennings and Alto—Keith's, Phila., Oct. 28-2.
Jones, Grant and Jones—Columbia, St. Louis, Oct. 28-2.
Jordan and Crouch—G. O. H., Phila., Oct. 28-2.
Kara—Haymarket, Chicago, Oct. 28-2.
Karny, Mr. and Mrs.—Orpheum, Kansas City, Oct. 28-2.
Keane, J. Warren—Olympic, Chicago, Oct. 28-2.
Keaton, The—Orpheum, Los Angeles, Oct. 21-2.
Keene, Roberta—Park, Youngstown, Oct. 28-2.
Kelly and Violette—H. and B., N. Y., Oct. 28-2.
Kendall, Ezra—Orpheum, Brooklyn, Oct. 28-2.
Kennedy and Quatrelli—Casto, Fall River, Oct. 28-2.
Kernell, John—Columbia, St. Louis, Oct. 28-2.
King, Vera—Park, Youngstown, Oct. 28-2.
Kingsley, Julia—Orpheum, Utica, Oct. 28-2.
Kitamura Japanese Troupe—Casto, Lawrence, Oct. 28-2.
Labell Bros.—Sheedy's, New Bedford, Oct. 28-2.
La Clair, John—Boston M. H., Oct. 28-2.
Lee, Stella—Orpheum, Kansas City, Oct. 28-2.
Leech, Al.—Keith's, N. Y., Oct. 28-2.
Leonse—Olympic, Chicago, Oct. 28-2.
Leslie, Geo. W.—Shea's, Toronto, Oct. 28-2.
Lester and Curtis—Chicago O. H., Oct. 28-2.
Le Van, Harry—Proctor's 125th St., N. Y., Oct. 28-2.
Lewis and Ryan—Folly, Brooklyn, Oct. 28-2.
Lewis, Andy—Orpheum, Kansas City, 4-9.
Lincoln, Frank—Keith's, N. Y., Oct. 28-2.
Litchfield, Mr. and Mrs. Nell—Bijou, Washington, Oct. 28-2.
Little and Pritzkow—Proctor's 5th Ave., Oct. 28-2.
Lockhart, Sam—Avenue, Detroit, Oct. 28-2.
Lotty, Mlle.—Orpheum, Kansas City, Oct. 28-2.
Lukens Bros., Four—Keith's, Providence, Oct. 28-2.
Lyons and Crowley—Casto, Lawrence, Oct. 28-2.
Lyons, Bianca—Proctor's 125th St., Oct. 28-2.
Lytton, Emily—Haymarket, Chicago, Oct. 28-2.
McIntyre and Heath—Olympic, Chicago, Oct. 28-2.
McKae and Wyatt—Boston M. H., Oct. 28-2.
Macart's Monkeys—Orpheum, Brooklyn, Oct. 28-2.
Mack and Elliott—Olympic, Chicago, Oct. 28-2.
Maceo, Big.—Pastor's, N. Y., Oct. 28-2.
Mack, Tom—Empire, Cleveland, Oct. 28-2.
Macomber and Pagleton—Olympic, Chicago, Oct. 28-2.
Magineys, The—Keith's, Phila., Oct. 28-2.
Malloy Brothers and Brooks—Keith's, Boston, Oct. 28-2.
Mansfield and Wilbur—Casto, Fall River, Oct. 28-2.
Mario, Rita—Keith's, Boston, Oct. 28-2.
Marsellas, The—G. O. H., Phila., Oct. 28-2.
Marsh and Sartella—Orpheum, Kansas City, Oct. 28-2.
Mason and Frances—Keith's, Providence, Oct. 28-2.
Mathieu, The—Proctor's 23d Street, N. Y., 28-2.
Matthews and Harris—Chicago O. H., Oct. 28-2.
Maxwell and Dudley—Keith's, Providence, Oct. 28-2.
Melville and Stetson—Shea's, Toronto, Oct. 28-2.
Merritt, Hal—H. and B., Brooklyn, Oct. 28-2.
Midgely and Carlisle—Bastable, Syracuse, Oct. 28-2.
Millar, Jessie—Shea's, Toronto, Oct. 28-2.
Miller and May—Los Angeles, Oct. 28-2.
Moliere Sisters—Empire, Cleveland, Oct. 28-2.
Moore, Geo. W.—Olympic, Chicago, Oct. 28-2.
Monroe and Wesley—Folly, Brooklyn, Oct. 28-2.
Monroe, Mack and Lawrence—Orpheum, Los Angeles, Oct. 28-2.
Montgomery and Pearl—Bastable, Syracuse, Oct. 28-2.
Monte Miro Troupe—Bastable, Syracuse, Oct. 28-2.
Moore, Tom—Columbus, Cincinnati, Oct. 28-2.
Mora, Helene—H. and B., N. Y., Oct. 28-2.
Moran, Pauline—Empire, Birmingham, 4-16.
Morie—Avenue, Detroit, Oct. 28-2.
Morris' Ponies—Gilmore, Springfield, Oct. 28-2.
Morrissey and Rich—Columbia, St. Louis, Oct. 28-2.
Mudge and Morton—Folly, Brooklyn, Oct. 28-2.
Mulle, Ida—Casto, Fall River, 4-9.
Murphy and Andrews—Sheedy's, New Bedford, Oct. 28-2.
Murphy and Mack—Park, Youngstown, Oct. 28-2.
MURPHY, MR. AND MRS. MARK—Bijou, Washington, Oct. 28-2.
Murray, Elizabeth—Olympic, Chicago, Oct. 28-2.
Nast, Thos., Jr.—Proctor's 23d St., N. Y., Oct. 28-2.
Nawn, Tom and Hattie—Columbia, St. Louis, Oct. 28-2.
Nayson, Rosa—Empire, Cleveland, Oct. 28-2.
Newsboys' Quintette—Shea's, Buffalo, Oct. 28-2.
NIBLO, FRED—Orpheum, Kansas City, Oct. 28-2.
Nobles, Milton and Dollie—Family, Portland, Oct. 28-2.
NORTON, MISS—Haymarket, Chicago, 4-9.
Nosses, Five—Proctor's 58th St., N. Y., Oct. 28-2.
Onri, Three—H. and B., Brooklyn, Oct. 28-2.
O'Rourke and Burnett—Columbia, Cincinnati, Oct. 28-2.
O'Rourke, Eugene—H. and B., N. Y., Oct. 28-2.
Ober, Geo. and Adelaide—Park, Worcester, Oct. 28-2.
Olive, Mlle.—Pastor's, N. Y., Oct. 28-2.
Osterman, Katherine—Cook's, Rochester, Oct. 28-2.
Palmer and Johnson—G. O. H., Phila., Oct. 28-2.
Pantzer Trio—Bijou, Washington, Oct. 28-2.
Papinta—Keith's, N. Y., Oct. 28-2.
Parros Bros.—Orpheum, Kansas City, Oct. 28-2.
Partellos, The—Bangor, Me., Oct. 28-2.
Pattens, Three—Casto, Fall River, Oct. 28-2.
Petching Bros.—Avenue, Detroit, Oct. 28-28.
Pierce and Egbert—Shea's, Buffalo, Oct. 28-2.
Polk and Kollins—Casino, Paris, 1-30.
Princeton Sisters—Boston M. H., Oct. 28-2.
Quaker City Quartette—H. and B., Brooklyn, Oct. 28-2.
Quinn Trio—Columbia, St. Louis, Oct. 28-2.
Radford and Winchester—Keith's, Phila., Oct. 28-2.
Ramsa and Arno—Orpheum, Brooklyn, Oct. 28-2.
Raymond Musical Trio—Columbia, St. Louis, Oct 28-2.
REDDING, FRANCESCA—Shea's, Toronto, Oct. 28-2.
Reed and Shaw—Keith's, N. Y., Oct. 28-2.
Reynard, Ed. F.—Keith's, N. Y., Oct. 28-2.
Rhoda, Cascilla—Proctor's 58th St., N. Y., Oct. 28-2.
Rialto, Mlle.—G. O. H., Indianapolis, Oct. 28-2.
Ring, Blanche—Pastor's, N. Y., Oct. 28-2.
Ritter's Dogs and Lilliputians—Keith's, N. Y., Oct. 28-2.
Rixford Bros.—Keith's, N. Y., Oct. 28-2.
Rosttino, Adelaide—Shea's, Toronto, Oct. 28-2.
Roberts, Hayes and Roberts—Park, Worcester, Oct. 28-2.
Robyns, Mr. and Mrs. Wm.—H. and B., Brooklyn, Oct. 28-2.
Rome and Ferguson—Olympic, Chicago, 4-9.
Rosebuds, Three—Keith's, N. Y., Oct. 28-2.
Ross, Julian—Casto, Fall River, Oct. 28-2.
Royle, Mr. and Mrs. Edward Milton—G. O. H., Phila., Oct. 28-2.
Russell, Leah—Family, Portland, Oct. 28-2.
Sabel, Josephine—H. and B., Brooklyn, Oct. 28-2.
St. Onge Bros.—H. and B., Brooklyn, Oct. 28-2.
Sandow—Proctor's 23d St., N. Y., 28-2.
Saunders, Chalk—Mechanics' Hall, Salem, Mass., Oct. 28-2.
Saunders, Lucille—Duquesne, Pittsburg, 4-9.
Scott, Millie—Avenue, Detroit, Oct. 28-2.
Seamon and Monti—Olympic, Chicago, Oct. 28-2.
Seeker, Wilkes and Seeker—Sheedy's, Fall River, Oct. 28-2.
Serenaders, The—Olympic, Chicago, Oct. 28-2.
Shattuck, Truly—Columbia, St. Louis, Oct. 28-2.
Shaw, Mr. and Mrs. Larry—Olympic, Chicago, Oct. 28-2.
Sheas and Warren—Orpheum, Brooklyn, Oct. 28-2.
Siddons and Nelson—Pastor's, N. Y., Oct. 28-2.
Simmons and White—Keith's, Boston, Oct. 28-2.
Simms, Willard—Gilmore, Springfield, Oct. 28-2.
Simons Bros.—Pastor's, N. Y., Oct. 28-2.
Sisson and Wallace—Chicago O. H., Oct. 28-2.
Sloan, Blanch—Keith's, Phila., Oct. 28-2.
Smart, Lottie—Haymarket, Chicago, Oct. 28-2.
Smith, Beatrice—Empire, Cleveland, Oct. 28-2.
Spence and Sartelle—Haymarket, Chicago, Oct. 28-2.
Stephens, Hal—Empire, Cleveland, Oct. 28-2.
Stuart—G. O. H., Indianapolis, Oct. 28-2.
Stuber, Fred—Keith's, Providence, Oct. 28-2.
Svengalis, The—Orpheum, Kan. City, 4-9.
Swan and Coleman, Pastor's, N. Y., Oct. 28-2.
Tanakas, The—Orpheum, Kansas City, 4-9.
Taylor, Louise—Proctor's 23d St., N. Y., Oct. 28-2.
Tennis Trio—Shea's Toronto, Oct. 28-2.
Terry and Elmer—Sheedy's, New Bedford, Oct. 28-2.
Terry and Lambert—Empire, London, Oct. 28-9.
Thomas and Hall—Park, Youngstown, Oct. 28-2.
Thor, Musical—Chicago O. H., Oct. 28-2.
Thorne, Mr. and Mrs. Harry—Keith's, Providence, Oct. 28-2.
Thurston, Howard—Empire, London, Sept. 16-Dec. 1.
"Tipton Slasher"—Haymarket, Chicago, Oct. 28-2.
Todd-Judge Family—Keith's, Phila., Oct. 28-2.
Tortajada, La Belle—Orpheum, Brooklyn, Oct. 28-2.
Tracy, Stella—Columbia, St. Louis, Oct. 28-2.
Troubadour Four—Moore's, Rochester, Oct. 28-2.
Trovello—Columbia, Cincinnati, Oct. 28-2.
Turner's Pickaninnies—Liverpool, Eng., Oct. 21-2.
Valdis Sisters—Cook's, Rochester, Oct. 28-2.
Valmaredo—Chicago O. H., Oct. 28-2.
Valveno Bros.—Boston M. H., Oct. 28-2.
Vance, Clarice—Duquesne, Pittsburg, Oct. 28-2.
Van Hellen, Ida—H. and B., Brooklyn, Oct. 28-2.
Vicksburg Trio—Haymarket, Chicago, Oct. 28-2.
Walzwright, Marie—Orpheum, Brooklyn, Oct. 28-2.
Waldron Bros.—H. and B., N. Y., Oct. 28-2.
Ward, Henry B.—Casto, Lawrence, Oct. 28-2.
Warren and Blanchard—Boston M. H., Oct. 28-2.
Waterbury and Tenny—Duquesne, Pittsburg, Oct. 28-2.
Way and Maitland—H. and S., N. Y., Oct. 28-2.
Welch, Francis, and Co.—Pastor's, N. Y., Oct. 28-2.
Welch, Joe—Olympic, Chicago, Oct. 28-2.
Welcher, Lynn—Proctor's 58th St., N. Y., Oct. 28-2.
Wells, Lew—Family, Portland, Oct. 28-2.
West and Williams—Avenue, Detroit, Oct. 28-2.
Weston and Beasley—Park, Worcester, Oct. 28-2.
Westons, Three—Cook's, Rochester, Oct. 28-2.
Weston and Yost—Haymarket, Chicago, Oct. 28-2.
Whaley, Amy—Young's Pier, Atlantic City, Oct. 28-2.
WILBER, MARSHALL P.—Cook's, Rochester, Dec. 9-14.
Williams and Melburn—Keith's, Phila., Oct. 28-2.
Williams, Belle—Orpheum, Kansas City, 4-9.
Williams, The—Chicago O. H., Oct. 28-2.
Wills and Barron—Haymarket, Chicago, Oct. 28-2.
Wills and Collins—G. O. H., Phila., Oct. 28-2.
Wills and Hassan—Duquesne, Pittsburg, Oct. 28-2.
Wills, Nat M.—Keith's, Phila., Oct. 28-2.
Wilson, Alex.—Gilmore, Springfield, Oct. 28-2.
Wilson and Lenoster—Keith's, N. Y., Oct. 28-2.
Wood, Edward—G. O. H., Phila., Oct. 28-2.
Wood and Ray—Cook's, Rochester, Oct. 28-2.
Wormwood's Dogs and Monkeys—G. O. H., Phila., Oct. 28-2.
Wright and Lytton—Casto, Lawrence, Oct. 28-2.
Yale Duo—Keith's, Providence, Oct. 28-2.
Young and Brooks—Sheedy's, New Bedford, Oct. 28-2.

MATTERS OF FACT.

Ezra Kendall's new book, entitled "Good Gravy," has been termed a "pure tonic of wit and humor."

The Ethel Dyffryn company opened their second season at Mahanoy City, Pa., Sept. 30 to standing room only. Capacity business continued through the week, and was also the rule at Reading, Pa., week of Oct. 7.

McFadden's Row of Flats opened Oct. 13 to the largest receipts that the Tabor Grand Opera House, Denver, Col., ever had at the prices.

The Howard-Dorset company were guests at a banquet given at Portsmouth, O., Saturday evening, Oct. 12, by Charles Ferguson, the local stage-manager, and his staff of assistants.

Clara Mathes reports only one losing week all this season and that was mostly passed on board one of the lake steamers. The company has been strengthened recently and further additions are to be made before Miss Mathes' tour of the Pacific Coast.

Laura Eastlake, who starred for the past two seasons, is disengaged for comedy parts. She may be addressed in care of this office.

Owing to the closing of Janice Meredith, Margaret Moffatt, who was playing an important part, is at liberty.

A new line of Under Two Flags paper has just been completed by the Great Western Printing Company, 513 Elm Street, St. Louis, Mo.

Theodore Hamilton warns managers and agents that he is not possessed of a son and that the young man who has been representing himself as such and asking favors in his name is an impostor.

Thanksgiving matinee and night are open at the Burtis Opera House, Auburn, N. Y.

Shipman Brothers want to hear from all persons who were engaged with the original Robert of Sicily company.

Charles H. Day's new cigar store, 92 Meadow Street, New Haven, Conn., desires to welcome members of the profession when they visit New Haven.

The Miss Hussey from Jersey company is under management of William H. Bickett. Mr. Bickett states that his is the only play by that title on the road, and requests communications for open time to be sent to Harry Hardy, care of the company as per route.

Cameron Clemens is open to offers for juvenile leads and light comedy, and would prefer stock engagement.

Arthur Goodman and Tom Drew are managing the tour of The Bell Boy and want time in the middle and Southern States. Their offices are at 1312 Filbert Street, Philadelphia.

Amateurs of ability are wanted by Coach, care this office, who can place them with a good company.

Pleasing reports are received of the work of Lucie Villa, as Olive, and Agnes Wallace Villa in The Orphan Heiress.

The Empire Theatre, at Glens Falls, N. Y., has Thanksgiving, Christmas and New Year's open. Glens Falls is one of the best one night stands, and has in the Empire a new and beautiful playhouse, whose equal is to be found in but few one night stands in the country. The village has 15,000 inhabitants and is connected by trolley with every village between Warrensburgh on the north and Albany on the south, adding another 20,000 in population to its playgoing resources. Manager Holden has good open time for two good repertoire or stock companies in January and March.

Frank M. and John B. Wills' comedy enterprises have been making records up the Hudson. Poughkeepsie, Kingston and Yonkers were treated to crowded houses. All new scenery is carried, and they bill like a circus. Frank M. and John B. Wills, George H. Adams, and family, Kitty Helston, Mamie Fleming, Lois Raymond, the Carter Sisters, Dick Thomas, Hart and Beasle, John Moore, Harry Gracie, George Raymond, and the Boston Comedy Four comprise the company.

Katherine Fisher, daughter of Alf Fisher, is winning praise for her excellent work in the ingenue roles with the Boyle Stock at Nashville, Tenn.

Thanksgiving and Christmas weeks at Pittston, Pa., are open for the best only. Manager C. C. King, of the Music Hall, having canceled undesirable holders of this time.

The Alma Chester company, with J. Irving White as leading support, is playing through the East, and business is excellent. The company under the proprietorship and management of John J. Shannon numbers twenty-three, and eleven plays are used. The vaudeville department consists of five acts, headed by the De Elmad Trio of comedy acrobats.

Lost in the Desert, the sensational melodrama by Owen Davis, at the New Theatre Francais, Montreal, week of Oct. 14, turned away people at every performance, and the closing night in the midst of a pouring rain storm, such as only Montreal has, the standing room also was displayed before the doors were opened. Hassan Ben Ali's troupe of Arab acrobats are attracting considerable attention. During the engagement of Lost in the Desert at the Grand Opera House, Syracuse, one of the horses fell while making the "ride for life" scene, and heavily threw Charles H. Stewart, the leading man, who is supposed to be lashed to his back. Fortunately for Mr. Stewart, he landed on his hands and knees, and beyond a severe shaking up no damage was done. The horse escaped injury.

Nellie McCoy, of the McCoy Sisters, emphatically contradicts the rumor that she is or has been engaged to Sam Marion, who was their business partner in their act last season.

Walter S. Craven can accept engagements as producer or stage director and to play in a first-class stock company. His experience in England and America has been varied and extensive. The past four seasons he has been director of the following stock companies: Grand Opera House, St. Louis; Auditorium, Kansas City; Bastable, Syracuse, and Eugenie Blair's Cleveland. Last season Mr. Craven was a member of the Bellows Stock in Washington. He may be addressed at 70 West Thirty-sixth Street.

Shipman Brothers will dispose of the successful romantic comedy, Heart and Sword, with a full line of paper, scenery, costumes, etc., or will consider a co-operative proposition from a party capable of being starred or featured. Heart and Sword is now being played a second season by Walker Whiteside, who is under contract to produce Robert of Sicily in December.

Peck's Bad Boy continues as strong a drawing card as ever. The past two weeks it has been playing to S. R. O. business in the larger New Jersey towns, return dates for the following season having been booked in all of them. George W. Heath, who has had the play for many years, wants time in New York State for May and June.

The Clark Coach and Transfer Company, of Toledo, O., are prepared to do the hauling and trucking for attractions visiting that city at prices and with facilities that will defy competition. Their offices and stables are located at 121 Erie Street.

Desirable open time is to be had at the Grand Opera House, Springfield, O., which L. J. Dalle is booking.

John Ansimonte, theatrical boot maker, numbers among his clients the most prominent of the player folk.

Charles A. McGrath, as leading man in The Daughter of the Diamond King, has won high praise.

Owing to the dissolution of attractions booked for Latrobe, Pa., Manager W. A. Showalter has good open time.

The press of Chicago complimented E. W. Morrison highly upon his performance in The Last Appeal. After Nov. 2 Mr. Morrison will be open to offers.

The entire week, including Thanksgiving Day, is still open at the Music Hall, Yonkers, N. Y., where W. J. Bright is manager.

Edward F. Cremins, to whom is due the success of the Darkness and Dawn exhibit at the Pan-American Exposition in Buffalo, announces that he is at liberty to accept offers as electrician with any first-class organization, either resident or touring. Mr. Cremins may be addressed care of the Darkness and Dawn Exhibit, at Buffalo.

Maurice Callahan, manager of the Academy of Music, Pittsfield, Mass., announces that Thanksgiving Day is open at the Empire Theatre.

The Christmas Dramatic Mirror

Out Early in December

1901

A LITHOGRAPH cover, entertaining contributions and profuse illustration will be features of the Christmas MIRROR. The regular weekly MIRROR will be included in this number.

Price, 10 Cents.

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One inch, single column	$3.50
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Three inches "	9.66
Four inches, "	12.88
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Full page cut (from one photograph)	100.00

The preparation of this special Christmas issue is now well under way and those wishing space in the advertising columns, or cuts in the reading columns, should communicate at once, forwarding copy and full instructions.

New York Dramatic Mirror

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Week of Nov. 4—HOYT'S A TIN SOLDIER.

Manhattan Theatre Broadway and 33d St.

MRS FISKE

in the new play

MIRANDA OF THE BALCONY

Evenings at 8:15. Saturday matinee at 2:15.

PASTOR'S Continuous Performance. 14th Street, between 3d and 4th Aves. Matinee Daily and Sunday.

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By ANTHONY HOPE.

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NEW YORK—LONDON.

MANITOU.....Nov. 2—9 a. m.
MINNEAPOLIS.....Nov. 9—10 a. m.
MESABA.....Nov. 9—9 a. m.
MARQUETTE.....Nov. 16—9 a. m.
MINNEHAHA.....Nov. 23—2 p. m.

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COMMONWEALTH OF MASSACHUSETTS.—Suffolk, ss.—Probate Court.—To matter of the petition of MARY M. PLIMPTON praying for an order to GEORGE A. DARY, trustee, to convey and distribute a portion of the trust estate held by him, under the will of JOHN O. S. MINOT; Whereas it appears that JOHN MINOT WEBB, named in said petition, and late of Boston in the County of Suffolk, deceased, for several years during his lifetime followed the profession of an actor under the stage name of Walter Burton, and may have left heirs who are interested in said sum and have not been duly cited therein to appear:—Now Therefore, all persons interested in the trust declared in the sixth article of the will of John O. S. Minot, late of said Boston, deceased, are hereby cited to appear at a Probate Court to be held at Boston in said County of Suffolk on the twelfth day of December, A. D. 1901, at ten o'clock in the forenoon, to show cause, if any they have, why a conversion into cash of one-third of said trust estate should not be ordered and distribution of the proceeds made among the persons entitled to the same by the provisions of said will. And the petitioner is ordered to serve this citation by publishing the same once in each week for six successive weeks in the Boston Daily Advertiser, a newspaper published in said Boston, and in the New York Clipper, and in the New York Dramatic Mirror, newspapers published in New York City in the State of New York, the last publication to be fourteen days, at least, before said Court, and by mailing, postpaid, or delivering a copy of this citation to all known persons interested fourteen days, at least, before said Court. Witness JOHN W. McKIM, Esquire, Judge of said Court, this twenty-seventh day of September, in the year one thousand nine hundred and one.

EUGENE TAPPAN, Assistant Register.

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PUDD'NHEAD WILSON.—The bit of the performance was the Roxy of Miss Taylor, who has never before shown in this theatre that she possessed such dramatic power. She has been playing leading parts here for several months, when let she is cast in a character which is by no means the most important in the play and by her acting proves that she is entitled to far higher rank as an actress than has yet been accorded her. The management make a mistake in supposing the play for one week only. It should be given longer as that new character would undoubtedly make a hit.—Boston "TRANSCRIPT." October 14, 1901.

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"TENNESSEE'S PARDNER."—Mr. Clinton made a splendid "pardner." He was up to his usual standard, and in the scenes where he is undetermined as to the course he is to pursue with regard to his partner's wife, his facial expression and acting was superb.—*Evening Scimitar*, Oct. 15, 1901.

LILLIAN LAWRENCE

Leading Woman. Lafayette Square Theatre, Washington, D. C.

THE LITTLE MINISTER.—The Belasco Stock Company, with John T. Sullivan in the title role and Lillian Lawrence as Lady Babbie, gave a rendition of the play which left nothing to be desired. Miss Lawrence entered into the part with an intelligence and finesse which won for her the just admiration of her auditors.—*Washington Star*, Oct. 22.

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CORRESPONDENCE.

(Continued from page 7.)

PIQUA.—OPERA HOUSE (C. G. Sauk, manager): J. K. Emmet and Lottie Gilson in The Outpost pleased large audience Oct. 18. Katie Emmett in Waifs of New York 21; good business; fair performance. A King's Rival 24. The Girl from Porto Rico 25.

HAMILTON.—OPERA HOUSE (Tom A. Smith, manager): A Turkish Bath Oct. 19; satisfactory business; co. fair. Faust 21; many turned away; performance good. The Convict's Daughter 23. Old Arkansaw 24. The Girl from Porto Rico 2. Across the Desert 4. The Girl in the Barracks 6.

GREENVILLE.—TRAINOR'S OPERA HOUSE (R. A. Dorman, manager): J. K. Emmet and Lottie Gilson in The Outpost Oct. 19 to large and pleased audience. The Flaming Arrow 23. The Girl from Porto Rico 24. The Turkish Bath 2. Across the Desert 4. When We Were Twenty-one 16.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager): Willis Granger in A Secret Warrant Oct. 17; fair house; excellent performance. Wilbur-Somerill co. 28-3 canceled. Stetson's U. T. C. 6. The King of the Opium Ring 12. Maseppa 15. John Griffith 18.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): The New Kindergarten Oct. 9; business good; performance fair. De Arille Sisters deserve mention. Carpenter's Quo Vadis 17; business good; performance excellent. East Lynne 28.

BOWLING GREEN.—GRAND OPERA HOUSE (A. W. Rudolph, manager): The Girl from Porto Rico Oct. 17; performance and house very good. Old Arkansaw 21; crowded house; performance fair. Harry Glazier 4. Mack's Vaudeville 7-9.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Secret Warrant Oct. 18 pleased fair audience. A Run on the Bank 19; fair co. and house. Quo Vadis 23. King Dramatic co. 28-2.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Willis Granger in A Secret Warrant Oct. 19; fair house; performance excellent. Old St Stebbins 1. Chicago Opera co. 4. When We Were Twenty-one 15.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Are You a Mason Oct. 19 delighted large house. Murray Comedy co. opened for week 21 to good house. Frank Keenan 28. Primrose and Dockstader's Minstrels 29 (Elks' benefit).

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Kindergarten Oct. 16; fair audience; co. good. Uncle Josh Spruceby 21 to S. R. O.; co. good. The Power of Love 31. Marks' No. 1 co. 28-29 canceled.

FINDLAY. — MARVIN OPERA HOUSE (John Moores, Jr., manager): Empire Stock co. in The Senator Oct. 28; creditable performance; good house. A Secret Warrant 26. Morrison's Faust 31. Star Lecture Course 6. Don't Tell My Wife 7.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): J. F. Crosby and Ines Forman in East Lynne Oct. 25; strong co.; fair house. Papa's Baby 28.——ITEM: The celebration of Manager Rock's twenty-ninth birthday took place recently.

TIFFIN.—NOBLE'S OPERA HOUSE (C. P. Collins, manager): Jahrmarkt (local) Oct. 22; good business; audience pleased. Empire Theatre Stock co., of Toledo, 28.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Charles Cowles in A Country Merchant Oct. 22; fair house; pleasing performance. Finnigan's Ball 29.

MARION.—GRAND OPERA HOUSE (C. R. Parry, manager): The Brennon co. Oct. 17-19; good business and co. Arkansaw 23. Uncle Hen 26. Harry Jenkins co. 27-9.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Devil's Auction Oct. 16 pleased large audience. A King's Rival 21; light business; fair co. Empire Stock co., of Toledo, 28.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Brennon, manager): Brennon co. Oct. 21-23 in The Lady of Lyons, Taken from Life, and My Dutch Uncle; large audiences pleased.

BRYAN.—JONES OPERA HOUSE (McPhail and Mallory, managers): Little Trixie Oct. 22; poor co.; good attendance. Oriental Burlesquers 29, Schuman Concert co. 1. Uncle Hen 7.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Katie Emmett in Waifs of New York Oct. 22; performance and business fair. The Girl from Porto Rico 28.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Fussy and St. John in A Run on the Bank Oct. 17 to S. R. O.; co. good. The Kindergarten 22.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Uncle Hen Oct. 16 pleased large audience. Old St Stebbins 25. Uncle Josh Spruceby 28. An American Gentleman 6.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Sethi, manager): Uncle Josh Spruceby Oct. 23 to S. R. O.; pleased audience. Welford-Sheridan co. 24-26.

KENT.—OPERA HOUSE (David H. Green, manager): East Lynne Oct. 17; performance excellent; good business. Chicago Opera co. 28.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Wisheff-Somerill co. closed for the season here. Carpenter's Quo Vadis Oct. 25.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, lessees and managers): Carpenter's Quo Vadis Oct. 30.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Fannie Hill Burlesquers canceled. Uncle Hen 2.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): The Great White Diamond Oct. 14. Papa's Baby 24.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Uncle Hen Oct. 23 to large and pleased audience. Old St Stebbins 30.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Dark.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Harry Glazier Oct. 30. Frank Keenan 6.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (George L. Baker, manager): Under Two Flags Oct. 15; fair performance and house. The Daughter of the Diamond King 26. Haverly's Minstrels 28. A Common Sinner 29. Mr. and Mrs. Clarence M. Brune 2. Jess of the Bar Z Ranch 11.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. M. Steward, manager): A Homespun Heart Oct. 22. A Common Sinner 29. Jess of the Bar Z Ranch 12. Shooting for Hawkins 15. The King of the Opium Ring 21.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Tivoli Opera co. in The Toy Maker, Oct. 14; one performance; crowded house. Sporting Life 19. Hattenbach's Under Two Flags 21. West's Minstrels 22.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager; L. H. Pearl, local manager): A Homespun Heart Oct. 22.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Hoyt's Comedy co. Oct. 6-12 in Old Virginia, A Wife's Peril, Monte Cristo, The Prisoner of Algiers, A Noble Ranchman (benefit of Aerie 134, F. O. E.), The Volunteer, Faust, and In Oklahoma; co. good; business large. Brown's in Town 23.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): Dark. G. H. Allen's Minstrels, under canvas, Oct. 14; large audience; poor performance.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): A Hindoo Hoodoo, featuring George H. Larsen, a Mahanoy City boy, was attended by large house and made a hit Oct. 17. Burrill Stock co. 18, 19, in Stricken Blind and Postum Ridge to good houses. George E. Fisher was above the average, but rest of co. were weak. Tennessee's Pardner 22 deserved better business. Pennsylvania 23; good performance; fair house. Through the Breakers 28. Two Little Vagrants 30. Quo Vadis 1. Barlow and Wilson's Minstrels 2. Peck's Bad Boy 5. Lovers' Lane 13.——HERSKER'S OPERA HOUSE (John Hersker, manager): Agnes Burroughs, in East Lynne 17; poor house.——ITEMS: Manager Quirk has placed a handsome new drop curtain in the Grand. It represents the Brooklyn Bridge and East River.—Manager Noonan, of the Empire Dramatic co. of this place, is rehearsing a new play that will be presented here and at Lansford and Tamaqua, Anthony Curry, a ten year old lad of this place, fell asleep in the Guilty Mother scenery car and was carried to Lancaster 16; the co. telegraphed here, and after much difficulty located his parents, sending the boy home the next day.—The Elks banqueted George Larsen and the Hindoo Hoodoo co. after the performance 17.—Mr. Larsen is a member of the Mahanoy City lodge.—Herbert Pollard, of Agnes Burroughs' co., joined a 'Way Down East co. recently.—A music festival will be held at the Frackville Opera House 28, and will be given by the different Welsh musical clubs in this part of the State.—Miss Bob White canceled its dates at Shenandoah, Ashland, and here, but will be seen later in the season.—During the explosion across in Pennsylvania at the Grand 22, Frank M. Holland, business manager for Two Little Vagrants, was hit by some of the flying debris, but was not seriously injured.—Daniel L. Hart is at work on A new play.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hausemann, resident manager): Amy Lee co. Oct. 17-19 in The Hidden Hand, Miss Harum Scarum, The Little Detective, The Clipper, A Determined Woman, and Foxy's Ferry; pleasing co.; good business. Schiller Stock co. 21-23 opened to S. R. O. Plays: Woman's Enemy, Monte Cristo, A Heart of Fire, Dora Thorne, and Sapho; co. good. Piano recital 30. Maseppa 31.——ITEMS: The Eagles attended the Schiller co. performance in a body 24. Two hundred and fifty people will take part in Alice in Wonderland, to be held for the benefit of the local I. O. O. F. Lodge. Col. John F. Bragg and Miss D. Hope Leonard will direct the production.—The Juvenile Dramatic co., composed of local talent, has been organized for the season, under the management of William Sweet. A social meeting was held in their rooms recently.—Eugenie Flegge left the Amy Lee co. and Adelaide Power replaced her 17.—Amateurs will present The Deestrick Schule at Girardville, Pa., 25.—Manager E. A. Schiller, Campbell Stratton, Fred Chauncey, Walter Bruehl, and O. P. Bailey, all of the Schiller Stock co., joined Aerie, No. 134, of the Eagles, 22.

GEORGE R. STICHTER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Wormsh, managers): The Dairy Farm Oct. 18 repeated its former success. Through the Breakers 19; good business; excellent co. and scenery. Dickson and Mustard's Humpty Dumpty 21; large audiences; co. good; specialties first-class. Nathan Hale 22; good business; performance fine. Howard Kyle received frequent curtain calls and made a speech. Quo Vadis 2.——ITEMS: The date of Miss Bob White has been changed from 30 to 28.—Hon. W. H. Chandler, of New York, delivered an address in the Lyric 20 on "The Trial of Jesus from a Lawyer's Standpoint," and had crowded houses.—After the performance 22 six members of the Nathan Hale co. were initiated into the local lodge of Eagles. A banquet followed at the Keystone Hotel.—Professor C. E. Macomber, of New York, was here and made arrangements to conduct the Dutch version of Pinafore, that will be given this season. The translator is Alfred Moss, formerly of this place, and not Mr. Weiser, as has been stated.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees): The Girl from Maxim's Oct. 19; fair business and co. Luzerne County Teachers' Institute 21-24. Evening entertainers, W. Hawley Smith 21, Mary 22, Imperial Hand Bell Ringers 23, Elbert Hubbard 24; large and enthusiastic audiences each evening. Nathan Hale 25. Rose Coghlan 28. Quo Vadis 29. Lecture for benefit United Charities by Dr. W. R. Price, LL.D., 30, 31. Toll Gate Inn 1.——GRAND OPERA HOUSE (Burgunder and Coons, lessees): Daniel R. Ryan co. 14-19; big business; well balanced co. Plays last half of week: A Grip of Steel, Ingomar, Jim the Penman, Kathleen Mavourneen, and His Love and His Wife. Bennett and Moulton co. 21-26; good business; clever co. Plays: A Daughter of the South, The Mask of Life, Dangers of New York, The Captain's Mate, The Queen of Chinatown, At the Stroke of Nine, The Prisoner of Algiers, Orphans of New York, and Out in the Streets. Hunting Harris Stock co. 28-2.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Miss Bob White delighted big houses Oct. 18, 19. Ethel Jackson, Richard Carroll, and Frank Deshon made hits. The Girl from Maxim's 21; good business; co. capable. Nathan Hale 24. Elsie De Wolfe 25. Rose Coghlan 28. Quo Vadis 30. Mando Adams 1.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Bennett and Moulton co. 7-19; excellent co.; business good. Plays last half of week: The Captain's Mate, The Prisoner of Algiers, A Daughter of the South, The Son of Monte Cristo, The Mask of Life, and Out in the Streets. Daniel R. Ryan co. opened for week to capacity 21 and continues to banner business; co. excellent. Plays: The Three Musketeers, A Royal Lover, His Love and His Wife, A Grip of Steel, Jim the Penman, The Fatal Wedding, and O'Brien, the Contractor. Jessie Sawtelle co. 28-2.

LANCASTER.—FULTON OPERA HOUSE (Yeckley and Girlin, managers): The Utopians Burlesquers pleased fair house Oct. 18. A Day and a Night 19; fair co.; good business; specialties good. Howard Kyle in Nathan Hale pleased fair audience 21. Uncle Josh Spruceby 22; fair co. and house. The Girl from Maxim's 23. Peter F. Dailey canceled 24. Miss Bob White 28; excellent co.; handsome costumes and stage settings; large audience. R. F. Carroll, Frank Deshon, and Ethel Jackson deserve mention. Two Little Vagrants 25. Madame Modjeska and Louis James 28. Mando Adams 29. Kellar 30. The Brixton Burglary 1 canceled. The Vermont Girl 2 canceled. Kidnapped in New York 4. Henry Miller 6.——ITEM: Leon Yackley, of the House, Sweet Home co., spent week of 21 at his home here; he rejoins the co. 28.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): A Royal Prisoner Oct. 19, with Suzette Willey and True B. James, pleased good audience. Clarke's Royal Burlesquers 22 disappointed large house. Bedini, juggler, deserves mention. Primrose and Dockstader's Minstrels 23 turned people away.; good performance. The Great White Diamond 25. A Day and a Night 26. Mamma's New Husband 28. Nathan Hale 29.——OPERA HOUSE (I. C. Mishler, manager): The Trapper's Daughter 19 pleased good house. Huntley-Harris Stock co. opened 21 in An Innocent Sinner to large audience. Other plays: Resenge and For Liberty and Love; strong co. Pennsylvania 2.——ITEM: The Elks attended Primrose and Dockstader's performance 23, after which the co. was entertained by them.

PITTSTON.—MUSIC HALL (C. C. King, manager): Leyburn's Bon Ton Stock co. Oct. 14-19 to capacity; good co. and specialties. Plays: The Princess of Patchea, Money Mad, The Black Flag, Reaping the Whirlwind, An American Heiress, Cumberland '61, Under Two Flags, and The Counterfeiters. Little Ethel Dyffryn opened for a week 21 in Outcasts of a Great City to S. R. O.; poor co.; good specialties. After Seven Years and The Shadow Detective 22 to fair business. A Hindoo Hoodoo 29. Through the Breakers 1. San Francisco Minstrels 2. Schiller Stock co. 4-9.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Girl from Maxim's Oct. 18; poor performance; small audience. Jessie Sawtelle co. 21-26; medium business. Plays: A Country Courtship, Frou Frou, The Heart of Virginia, The Shaughraun, The Egyptian Princess, and The Last Strike. Lillian Mae Crawford was well received; specialties by Beasie Sheldon, Charles H. Saunders, the Juggling Thomas, and the Macs, well received. Easton Dramatic Association in Alabama 1.——ITEM: Major R. Rush Field has resigned as dramatic critic of the "Express." He is succeeded by John McGrath.

YORK.—OPERA HOUSE (R. C. Penta, manager): The Pride of Jennico pleased good house Oct. 14. Miss Bob White 15 to capacity; audience delighted. Mamma's New Husband 16; fair performance; light house. A Day and a Night 17; satisfactory co.; fair house. Uncle Josh Spruceby to fair house 18; medium co. Circus Day 19 failed to appear. Amy Lee co. in Foxy's Ferry, Miss Harum Scarum, The Clipper, The Hidden Hand, The Little Detective, and A Determined Woman to fair business 21-23; co. good. Kellar 31. The Princess Chic 2.

LEBIGHTON.—OPERA HOUSE (Hauk and Keat, managers): Minstrels (local) Oct. 21, 22; large house pleased. Tennessee's Pardner 29. Barlow and Wilson's Minstrels 31.——ITEM: At a meeting of citizens held in the Opera House 23, $7,500 was subscribed for the purchase of land for the erection of a glass factory, to employ not less than 1,500 hands. The Central Lyceum Bureau of Harrisburg have arranged with the Reformed Church for a series of seven entertainments to be given in the Opera House during the season.

NEW CASTLE.—OPERA HOUSE (J. F. Gaughinger, manager): Blumelein's Ideals had big business Oct. 14-19 and pleased. Plays: Wife for Wife, Northern Lights, Kathleen Mavourneen, A Man of Mystery, Sins of the Night, In the Heart of the Storm, The Little Wildcat, and The Great Northwest. The Girl in the Barracks 21; fair business and co. The Trapper's Daughter 23; fair house and co. Hoefler's Stock co. 28-2. An American Gentleman 4. Maseppa 5. Hello, Bill 9.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): Utopian Burlesquers Oct. 17 to very good and pleased audience. Topsy Turvy Burlesquers 18; fair business and co. Uncle Josh Spruceby 19; good business; satisfactory co. Primrose and Dockstader's Minstrels 21; good business; best show this organization has ever offered. Miss Bob White drew very large houses 22, but was somewhat disappointing. Humpty Dumpty 23; good business and performance.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Benson, lessee): Are You a Mason Oct. 14 to S. R. O.; good co. Topsy Turvy Burlesquers 15 pleased large audience. The Girl in the Barracks 17; good co. and business. Papa's Baby 18; large and appreciative audience. Clarke's New Royals 24. The Great White Diamond 26. Humpty Dumpty 28. Nathan Hale 30. Amy Lee co. 31-2. The King of the Opium Ring 4. Uncle Josh Spruceby 9. The Telephone Girl 11. For Her Sake 15. Pennsylvania 18.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Where the Laugh Comes in failed to please poor house Oct. 17. Hello, Bill 19; good performance; full house. Flanigan's Ball 21; good business; pleased audience. Papa's Baby 23. The Deemster 24. The Trapper's Daughter 25. Carner Stock co. 28-2. The King of the Opium Ring 4. Old Arkansaw 9. Mamma's New Husband 11. The Telephone Girl 18. A Hindoo Hoodoo 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Reeder, managers): Armstrong-Warren Stock co. Oct. 21-26 in A Celebrated Case, Driven from Home, A Wife's Strategy, and Neil Gwynne first half of week to fair business; audiences pleased; specialties good. The Vermont Girl 19 canceled. Two Little Vagrants 28. Next Door 29. Miss Bob White 31. A Breezy Time 2. Downey-Haas co. 4-6. The Dairy Farm 7. Vogel's Minstrels 8.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Primrose and Dockstader's Minstrels Oct. 22 pleased capacity house. Clark's Royal Burlesquers 23; big business; fair performance. The Great White Diamond 24; large audience pleased. Humpty Dumpty 25, 26; good business and performances. Nathan Hale 28. Maseppa 29. Pennsylvania 30. Mamma's New Husband 1. Miss Bob White 2. The Dairy Farm 5. Morrison's Faust 7.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): The Deemster Oct. 18; good house and co. Finnigan's Ball 19 pleased good house. Franciscus, magician, 21; fair house; excellent performance. A Royal Prisoner 29 (benefit of local hospital). The Little Minister 31 canceled.——ITEM: F. E. Patrick, of this place, who recently started The Middleman out with Louis J. Russell in the lead, has disposed of his instrest to Mr. Russell.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Little Irene Myers co. Oct. 7-12; good co.; crowded houses. The Devil's Doings 14; poor co. and attendance. 21 Stebbins 17; big business; audience pleased. Franciscus, magician, 21 pleased fair house. Mistress Nell 25. Passion Play Pictures 26, 27. Nellie Lyons Healey co. 28-2. Ambrey Stock co. 4-9. Toll Gate Inn 11. An American Girl 14. Kellar 16.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Gibney-Hoeffler co. Oct. 21-26. Our Little Minister, The Woman in Black, The Crucifix, A Child of the Night, The Convict's Brother, The Prince of Llars, and Down in Maine, with vaudeville between acts; co. well received; business large. The House That Jack Built 28. Aubrey Stock co. 28-2. Annie Russell 31.

BETHLEHEM.—GRAND OPERA HOUSE (George W. Hamersley, manager): Agnes Burroughs in East Lynne Oct. 19; good business and performance. Through the Breakers satisfied large audience 21; scenery excellent. Humpty Dumpty, with William Rugg and some excellent specialties, pleased packed house 22. A Hindoo Hoodoo 28. Amy Lee co. 29-30. Kellar 5. Peck's Bad Boy 8. The Christian 9.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee): A Day and a Night Oct. 18; good house; fair co. Topsy Turvy Burlesquers 19; top-heavy house; excellent co. Burrill Comedy co. 21-26 in A Great Wrong Righted, Stricken Blind, College Chums, and My Brother-in-Law first half of week; co. and business fair. Chester De Vondo Stock co. 28-2.

BUTLER.—PARK THEATRE (George Burchhalter, manager): Old St Stebbins Oct. 15; fair house pleased. Finnigan's Ball 18 pleased good house. The Deemster 19; good house and performance. The King of the Opium Ring 22 canceled. The Little Minister 24 canceled. Dilger-Cornell co. 21-23 opened to good business; performances satisfactory. Clark-Scoville co. 28-30.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): Madeline of Fort Reno Oct. 19 pleased small audience. Where the Laugh Comes in 21 pleased large audience. Inter-State Bureau 24; house sold out. Flanigan's Ball 28. Caught in the Web 1. Uncle Josh Spruceby 4. Papa's Baby 7. Mamma's New Husband 8.

DANVILLE.—OPERA HOUSE (F. G. Angle, manager): Leyburne's Bon Ton Ideals satisfied good audience in A Man of Mystery, Brother Against Brother, A Struggle for Honor, Sentenced for Life, The Irish Exile, My Tiger Lily, and Across the Continent 14-19. Through the Breakers 28. Next Door 2. A Breezy Time 9.

BELLE VERNON.—PEOPLE'S THEATRE (W. H. Lange, manager): A Breezy Time Oct. 16 to S. R. O.; performance good. Grace Saloan made a hit. Where the Laugh Comes In 19; fair house and performance. The Deemster 23. Mamma's New Husband 28. Uncle Josh Spruceby 1. Flanigan's Ball 8. Stewart Fullmer co. 11-16.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Agnes Burroughs in East Lynne Oct. 18; big business; fair performance. A Day and a Night 22; good business; co. fair. Tennessee's Pardner 30. Callahan's Faust 1. Whitney's Minstrels 5.——ITEM: Manager McMenamin has engaged Depiros' orchestra to furnish music this season.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): The Missouri Girl Oct. 19 to S. R. O.; excellent co. Miss Sadie, Fred Raymond, and Ed T. Elliott deserve mention. Vogel's Minstrels 21 to S. R. O.; pleasing performance. Arthur Rigby, McCoy and Gano, and Don Gordon shared honors. A Breezy Time 30.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Medley and Robinette, managers): Dilger-Cornell co. Oct. 14-19; co. and business fair. The Great White Diamond 22; big business; co. excellent. Carmen Stock co. 24-26. Rimmelein's Ideals 28-2. A Day and a Night 15. Harry Jenkins co. 16-23.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Moving Pictures Oct. 16, 17; poor houses; exhibition good. Vogel's Minstrels 22 to S. R. O.; audience pleased. A Breezy Time 29. Mamma's New Husband 31. A Homespun Heart 2. Tennessee's Pardner 13. Land o' Cotton 27.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. R. Goldsmith, manager): Madeline of Fort Reno Oct. 16; fair house and performance. A Breezy Time 18; good house; fair performance. Where the Laugh Comes In 22; good performance; fair house. The Deemster 29. Caught in the Web 31. Uncle Josh Spruceby 5. Papa's Baby 9.

TARENTUM.—ITEM: This place is without a theatre this season. If there is any manager looking for a place to build a theatre there is an excellent opening here. Since last season a new steel and iron mill and plate glass works have located here. The hotels are all crowded and new houses being constantly erected.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Klark-Scoville co. Oct. 17-19 in A Country Kid, A German Friend, and Uncle's Holiday; large audiences; good performances. The Deemster 21; large audience; excellent performance. Old St Stebbins 22; good house and performance. Papa's Baby 29.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Pennsylvania Oct. 19; crowded and pleased house. Through the Breakers 28.——ITEM: Joseph Gibson, of this place, is playing this season with Pennsylvania, and was given a hearty welcome by his friends 19.

RENOVO.—KANE'S THEATRE John T. Kane, manager): ITEM: The People's Entertainment Course includes Fisk Jubilee Singers 6, Wesley Male Quartette Dec. 13, concert by Auburn Trio Jan. 13, Parker Concert co. Feb. 8, Hawthorn Musical Club Mar. 6, Richey's Entertainers Mar. 13.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, business manager): Old St Stebbins Oct. 18 failed to appear. Clark Scoville co. 21-23 in A Country Kid, A German Friend, and Uncle's Holiday. Welford and Sheridan Stock co. 28-2.

ASHLAND.—NEW GRAND OPERA HOUSE (Wright and Vosage, managers): Pennsylvania Oct. 21; fair business and performances. Tennessee's Pardner 24; fair business; performance very satisfactory. Through the Breakers 30. A Rough Rider's Romance 6. A Hindoo Hoodoo 8. A Breezy Time 13.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Nellie Lyons Healy co. Oct. 21-26 to good business in Monte Cristo, Lost in the Sierras, Under Two Flags, Nell Gwynne, Ten Nights in a Bar Room, Jack Sheppard, and Her Mother's Crime; satisfactory co. Miss Bob White 6.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Armstrong-Warren Stock co. closed week of poor business with the Streets of New York Oct. 19. Miss Bob White 21; pleasing performance; good house. Through the Breakers 25. Nathan Hale 26. Tennessee's Pardner 28. Two Little Vagrants 31.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Stetson's U. T. C. Oct. 16; good house and performance. A Day and a Night 23; largest house of season; excellent performance. Amy Lee co. 28, 29. Enoch Arden Concert co. 4.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (W. W. Fisher, manager): The Power of Truth Oct. 22 canceled. Miss Bob White 23 to S. R. O.; co. excellent. Tennessee's Pardner 25. A Hindoo 31.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Bimbo of Bombay pleased fair audience Oct. 19. A Day and a Night 28 canceled. A Breezy Time 31. Tennessee's Pardner 8.

NORRISTOWN.—GRAND OPERA HOUSE (Appell and Whiteley, managers): Sunset Mines Oct. 19; fair business; co. ordinary. Callahan's Faust 26. A Hindoo Hoodoo 28. A Rough Rider's Romance 31. Eight Bells 1. A Woman in the Case 2.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Dairy Farm Oct. 16; good house; performance excellent. A small but appreciative audience witnessed Through the Breakers 22. Barlow and Wilson's Minstrels 30.

TYRONE.—ACADEMY OF MUSIC (H. J. Prunez, manager): A Royal Prisoner Oct. 18; excellent performance; fair audience. The Missouri Girl 21; good business; fair co. A Breezy Time 25; fair audience and co.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Through the Breakers (return) Oct. 17; good business and co. A Day and a Night 21; large audience pleased. A Woman in the Case 1.

SELINSGROVE.—POTTER OPERA HOUSE (George E. Hendricks, manager): J. W. Lee's Panamerican Glass Blowers Oct. 22-26 to large and pleased audiences.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holly, manager): Old St Stebbins Oct. 18; packed house; good performance. Hello, Bill 23 to capacity. Franciscus, magician, 26.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Grahle and Downer, managers): The Deemster Oct. 22; good performance; fair audience. A Royal Prisoner 28.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Vogel's Minstrels Oct. 18; fine performance; good house. The Missouri Girl 19 delighted fair audience.

WEST CHESTER. — ASSEMBLY BUILDING (Davis Beaumont, manager): 'Way Down East Oct. 18; performance fine; good business. Peck's Bad Boy 25.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): A Woman in the Case Oct. 21; small house; good performance. Alabama Blossoms 28. The Girl from 'Frisco 4.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Next Door Oct. 31. A Breezy Time 7.——ITEM: A number of local people went to witness Miss Bob White 23.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Band Concert (local) Oct. 25. Caught in the Web (return) 28. Amy Lee co. 30. Papa's Baby 2.

JOHNSONBURG.—OPERA HOUSE (Messenger and Schock, managers): The Missouri Girl Oct. 18; fair performance and house. Passion Play Pictures 19. Vogel's Minstrels 23 pleased large house.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Nelly Lyons Healy co. closed after fair week's business Oct. 19. Vogel's Minstrels 26. A Day and a Night 31.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Callahan's Faust Oct. 19; fair house and co. Nathan Hale 23; good house; fine co. Ben Ten Stock co. 28-2.

NORTH EAST.—SHORT'S OPERA HOUSE (C. H. Ensign, manager): Wood, magician, 21 did not appear owing to an accident. Passion Play pictures 28. Phillips' U. T. C. 5.

MEADVILLE.—ACADEMY OF MUSIC (R. H. Hempstead, manager): Franciscus, magician, Oct. 23; fair audience pleased. Mistress Nell 29.

TITUSVILLE.—OPERA HOUSE (John Gohan, manager): Passion Play pictures Oct. 21, 22; poor houses. Clark and Scoville co. 24-26.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Irene Myers co. Oct. 28-2.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Swengall, hypnotist, Oct. 21-26; good audiences pleased.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Papa's Baby Oct. 22; good house; pleased.

LEWISBURG.—NEW OPERA HOUSE (H. B. Spyker, proprietor and manager): Faust Oct. 28. Next Door 7. Tennessee's Pardner 8.

WELLSBORO.—RACHE AUDITORIUM (Darrt and Darrt, managers): The Missouri Girl Oct. 24. Maro, magician, 5. Vogel's Minstrels 6.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): E. V. Phelan closed successful week Oct. 14. Our New Minister 21; good performance; fair house. Denman Thompson in The Old Homestead 23 to capacity; play and player well received as of old. The Princess Chic 24. The Governor's Son 25. Mary Mannering 6. Hello, Bill 7. Alvin Joslin 8. Corse Payton Stock co. 18-23. Winchester 29.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Pawtuxet Stock co. Oct. 21-26 in The Garrison Girl, My Friend from India, Pawn Ticket 210, The Strange Adventures of Miss Brown, Forty-nine, The Child of Fate, and The American Princess; good performances; large audiences first half of week. A Crazy Guy 28.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager): The Burgomaster Oct. 22 was enjoyed by large audience. Our New Minister 5.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Married for Money Oct. 17; poor performance; light business. Who, What When Minstrels 18; creditable performance; fair audience. Charles B. Hanford 26. The Pride of Jennico 28. R. D. MacLean and Odette Tyler 1. Frederick Warde 8. Side Tracked 11. A Guilty Mother 12. Calhane, Chace and Weston's Minstrels 15. The Gay Mr. Goldstein 22. The Power of Love 25. Travis Comedy co. 27. A Runaway Girl 30.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Sorrows of Satan Oct. 16, 17; light business; fair co. R. D. MacLean and Odette Tyler in their delightful Shakespearean productions and The School for Scandal 18, 19 deserved better business. Creston Clarke in Hamlet 22; fair audience; capital performance. Lady Huntworth's Experiment 25. Charles B. Hanford 29.

ANDERSON.—OPERA HOUSE (H. B. Parker, manager): Wanted, a Family Oct. 15 to fair business; audience pleased. Thelma 16 to S. R. O.; best attraction in some time. Hart, hypnotist, 23-26. Calhane, Chace and Weston's Minstrels 8. Married for Money 19. Scott-Raymond Comedy co. 25-28.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Reesenger, manager): Wanted a Family Oct. 21; good house; performance fair. The James Boys in Missouri 23. The Man in the Iron Mask 4. Calhane, Chace and Weston's Minstrels 5. Quaker Maid Quartette 7. Side Tracked 8.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Woodward and Smith in Wanted a Family Oct. 19; fair house and co. Creston Clarke in Hamlet 21; good performance and audience. Lady Huntworth's Experiment 23. The Little Minister 28.

SUMTER.—ACADEMY OF MUSIC (C. M. Hunt, acting manager): Thelma Oct. 19; good business and performance. Puss in Boots (local) 19; performance fair; business good. Second Regiment Band Concert 23. Quaker City Quartette 6.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): The Dixie Stock co. Oct. 17-19 in Rip Van Winkle, Davy Crockett, My Partner, and The Private Secretary; performances very good; good business.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Sidney Woodward, tenor, and Ray E. Tucker, prima donna (colored), to fair business

and scenic effects above the average; chorus strong and well drilled.——ITEM: Henry Greenwall made his usual three-hour visit here Oct. 14, leaving for the South on a tour of inspection of his Houston, Beaumont and Galveston theatres.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): The Burgomaster opened season Oct. 14 to crowded and pleased house. The Gay Mr. Goldstein 15; small audiences; good performances. The Prisoner of Zenda and Rupert of Hentzau, in the hands of a good co., did medium business 16, 17. Shooting the Chutes, with Murray and Mack, 18, 20, aroused good houses. Adelaide Thurston 21. Leah Leod 22. Shadows of Sin 23.——HARMONY THEATRE (Dave H. Davis, manager): Spanish Octette rendered most excellent programme 19 to meager audience.——ITEM: The new Grand, though in general much like the old—that was almost totally destroyed by the flood of last year—boasts of a number of improvements, and when completed will be a credit to the city.

SAN ANTONIO.—GRAND OPERA HOUSE (Shipley Weis, manager): In a Woman's Power Oct. 14; fair co.; light attendance. The Burgomaster 16; excellent performance; full house. The Shadows of Sin 17; poor performance; small audience. The Gay Mr. Goldstein 18; good co. and business. The Star Boarder 20; good attendance; fair performance. The Prisoner of Zenda 21. Rupert of Hentzau 22. Adelaide Thurston 24. Whose Baby Are You 27. East Lynne 28. Florodora 30. The Runaway Girl 31.——EMPIRE OPERA HOUSE (James T. Brady, manager): Olympia Opera co. began the first week of an indefinite engagement 14 in Fra Diavolo and Boccaccio to good houses; good co.

WACO.—AUDITORIUM (George H. Walker, manager): Shadows of Sin Oct. 14; business and co. fair. Frank McGlynn in In a Woman's Power 16; fair house pleased. Human Hearts entertained highway house 17; George W. Murdock deserves mention. The Burgomaster 18 to largest house of season; production fine. The Gay Mr. Goldstein 21. Whose Baby Are You 23. The Prisoner of Zenda 24. The Star Boarder 25. Adelaide Thurston 26.——THE GRAND (John Schwartz, manager): Dark.——ITEM: Ed Bannister, of Austin, Tex., is representing George H. Walker as business-manager of the Auditorium.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revere, manager): Frederick Warde in the Mountebank Oct. 14; fair house; audience pleased. Murray and Mack in Shooting the Chutes 15; good house; performance satisfactory. In a Woman's Power 16 to small but satisfied house. Human Hearts 21. Whose Baby Are on 22. The Gay Mr. Goldstein 23. Rupert of Hentzau and the Prisoner of Zenda 24.——ITEM: Frederick Warde talked to the students of the High School 14 and was highly entertaining.

DALLAS.—AMPHITHEATRE (George Auzy, manager): Whose Baby Are You Oct. 14; fair business and co. Frederick Warde, with a good supporting co., presented The Mountebank Oct. 17, 18 to large and enthusiastic audiences. The Burgomaster 21, 22. In a Woman's Power 23. A Runaway Girl 24. The Gay Mr. Goldstein 26. Maurice Grau's Opera co., Dec. 6, 7.——ITEM: The new Opera House is being hurried to completion.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessee; E. Bergman, manager): The Burgomaster Oct. 15; excellent co.; largest house of season. The Gay Mr. Goldstein 16; good co.; small audience. Murray and Mack in Shooting the Chutes 17; fair house and performance. The Prisoner of Zenda and Rupert of Hentzau 18, 19; co. and business fair. Adelaide Thurston 21. East Lynne 22. Shadows of Sin 23.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Human Hearts Oct. 12; fair business and co.; George W. Murdock deserves mention. Shadows of Sin 16; small house; poor attraction. The Burgomaster 17; good audience pleased; Herbert Gresham deserves mention. The Gay Mr. Goldstein 19; fair business; good co. A Runaway Girl 21. Prisoner of Zenda 22. Field's Minstrels 4. Richard Carvel 6.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House Co., lessee; Charles H. Dennethower, manager): Whose Baby Are You Oct. 15; good co. and house. Keller Stock co. 17-19 in A Soldier's Sweetheart, The Galley Slave, My Deceased Dad, and two bother; fair business and co. Human Hearts 21. The Knowles, hypnotists, 24, 25. The Star Boarder 30.

BEAUMONT.—KYLE OPERA HOUSE (E. M. Wolfe, manager): The Gay Mr. Goldstein Oct. 14; receipts $1,200; performance good. The Prisoner of Zenda 15; receipts $750; audience pleased. Murray and Mack in Shooting the Chutes 16 to S. R. O. Adelaide Thurston in Sweet Clover 18; performance excellent; satisfactory business. Miss Leah Leod 22.

GAINESVILLE.—OPERA HOUSE (Fred Gallia, lessee and manager): Under Two Flags Oct. 16; light business; fair co. Whose Baby Are You 18; light attendance; co. good. The Knowles, Hypnotists, 21; performance fair. The Runaway Girl 23. Richard Carvel's Band 24. A Runaway Girl 25. Richard Carvel 26. A Soldier's Sweetheart 28. The Star Boarder 31. New York Lyceum Entertainers failed to appear.

PITTSBURG.—OPERA HOUSE (Haas and Goldberg, managers): Curtis Comedy co. Oct. 14-19 in Utah, The Senator's Daughter, Jesse Jenkins, The Prize of Illinois, Polly and I, Down on the Farm, and East Lynne; deserves special mention; strong co.; receipts good. Lyceum Stock co. 11-16. Ewing-Taylor co. Dec. 9-14.

PARIS.—PETERSON THEATRE (H. Peterson, manager): Gertrude Coghlan in Vanity Fair Oct. 14. Brown's in Town 17; fair business and co. Under Two Flags 18; small house; satisfactory performance. Frederick Warde 21. Rupert of Hentzau 22. A Runaway Girl 23. Beach and Bowers' Minstrels, under canvas, 28.

MCKINNEY.—OPERA HOUSE (Goodin and Worden, managers): Brown's in Town Oct. 15; good business; performance excellent. Bagpipe and Leaking' Under Two Flags 17; large audience; performance fair. Whose Baby Are You 19; crowded house; audience pleased. Shooting the Chutes 21. Richards and Pringle's Minstrels 28.

BRENHAM.—GRAND OPERA HOUSE (Alex Rauch, manager): Richards and Pringle's Minstrels Oct. 15 played big house. The Star Boarder 16; performance satisfactory; fair house. The Gay Mr. Goldstein 17; performance excellent; crowded house. East Lynne 18. Alvin Joslin 21. Otto Kruse 4-5. The Night of the Fourth 25.

DENISON.—OPERA HOUSE (H. L. Spradlin, manager): Bagpipe and Leaking' Under Two Flags Oct. 17; fair attendance; performance poor. Whose Baby Are You 18; first-class co.; business good. Murray and Mack in Shooting the Chutes 21. Richards and Pringle's Minstrels 28.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Murray and Mack in Shooting the Chutes Oct. 16; big and enthusiastic audience. Human Hearts 19 to small but pleased audience. Whose Baby Are You 21. The Prisoner of Zenda 22. The Star Boarder 23.

SAN ANGELO.—OPERA HOUSE (George Boyd, manager): Ethel Tucker co. Oct. 14-19 in The Lost Paradise, Roanoke, Town Topics, Zilla, Queen, and East Lynne; strong co.; receipts $700. Richards and Pringle's Minstrels 19 pleased $500 audience. Kruse-Taylor co. 21-26.

MELTON.—GRAND OPERA HOUSE (A. J. Bishop, manager): In a Woman's Power Oct. 16; good co.; light business. Human Hearts 19; good co.; fair house. The Star Boarder 23. East Lynne 24. Alvin Joslin 25. Leaving, hypnotists, 7-9. Kruse-Taylor co. 11-16. At Valley Forge 18. Edwin Hanhoff 28.

MARSHALL.—OPERA HOUSE (Livingstone and Dahmer, managers): Beach and Bowers' Minstrels, under canvas, Oct. 18 to packed tent; performance first-class. Under Two Flags 21. King and Bush's Minstrels 22. Ewing-Taylor Combination 24-26.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift, lessee): King and Bush's Minstrels Oct. 15; good business; poor co. Ewing-Taylor Combination 21-23. Bagpipe and Leaking' Under Two Flags 24. Shadows of Sin 25.

SHERMAN.—OPERA HOUSE (L. Sarason, manager): Whose Baby Are You Oct. 17; first-class business and performance. Under Two Flags 18 to S. R. O.; good attraction. Brown's in Town 19; good business and co.

BONHAM.—OPERA HOUSE (A. J. Stevenson, manager): Under Two Flags Oct. 15; small house; co. poor. Brown's in Town 18; crowded house; good co. Shooting the Chutes 22. Beach and Bowers' Minstrels, under canvas, 25.

ABILENE.—LYCEUM THEATRE (W. Saunderson, manager): Kruse-Taylor co. Oct. 14-19 in Lights and Shadows of a Great City, Life for Life, Monte Cristo, Rip Van Winkle, and The Southerner to S. R. O.; good co.

TEXARKANA.—HARDIN OPERA HOUSE (R. A. Hardin, manager): Ewing-Taylor co. closed fair week Oct. 19. Eugenie Blair 21. Beach and Bowers' Minstrels, under canvas, 21. Frederick Warde 22. The Burgomaster 23. Under Two Flags 24.

WEATHERFORD.—HAYNES' OPERA HOUSE (R. W. Bonner, manager; James Maddox, assistant manager): King and Bush's Colored Minstrels canceled. The Star Boarder Oct. 23.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Brown's in Town Oct. 15; good business; excellent performance. Frederick Warde in The Mountebank 19 to large and pleased audience.

TERRELL.—BRIN OPERA HOUSE (S. L. Day, Jr., manager): The Knowles, hypnotists, Oct. 14-19 to S. R. O.; pleased audiences. Shooting the Chutes 24. Under Two Flags 29.

BROWNWOOD.—MIRTH OPERA HOUSE (C. W. Hall, manager): Richards and Pringle's Georgia Minstrels Oct. 18; big audience pleased.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): In a Woman's Power Oct. 17; excellent performance; small house. Curtis Comedy co. 21-26.

BRYAN.—GRAND OPERA HOUSE (John B. Mitchell, manager): The Star Boarder Oct. 18; good audience pleased.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): King and Bush's Minstrels Oct. 22. George A. Landrum, impersonator, 24.

EL PASO.—MYARS' OPERA HOUSE (F. S. Ryan, manager): Florodora Oct. 28.

ORANGE.—GATE CITY OPERA HOUSE (W. C. Griggs, manager): Under Two Flags 6.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): The Star Boarder Oct. 23.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Quo Vadis 8. King and Bush's Minstrels 18.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Belle of New York 16; packed house; enthusiastic audience. The Salt Lake Opera co. played an extra engagement of The Wedding Day 19 to full houses, and visited Ogden 14 and Provo 17, playing at each place to large and pleased audiences.——ITEM: Susie Kirwin was in the city last week on business. Her opera co. is doing well in Montana and Idaho.—Mr. and Mrs. George Gould (Edith Kingdon) enjoyed the performance of The Wedding Day 19, and were the guests of Governor Wells of Utah.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Convict's Daughter Oct. 16; excellent performance to S. R. O. Richards and Pringle's Minstrels 23. Maloney's Wedding Day 2. A Common Sinner 8. The Daughter of the Diamond King 11.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): May Fiske co. Oct. 14-19; large business; satisfactory co. Archie Boyd in Vermont 24 pleased crowded house. The Volunteer Organist 25. Keith's Vaudeville Stars 26. When We Were Twenty-one 30. The Parish Priest 30. Human Hearts 1. Joshua Simpkins 2. The Deemster 6. Columbia Comic Opera co. 18-23. Frankie Carpenter co. 25-30.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Vermont Oct. 28. Down on the Farm 2.——STANLEY OPERA HOUSE: American Lady Minstrels 31. The Deemster 2.——MUSIC HALL (Star Concert and Lecture Course): Almonsbury Hand Bell Ringers 30. Albert Armstrong, lecture, 15.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Keith's Vaudeville Stars Oct. 18; good performance; fair house. Gorton's Minstrels 31. The Deemster 6.

RUTLAND.—OPERA HOUSE (A. W. Hinton, manager): Archie Boyd in Vermont Oct. 22; fair house; good performance. A Breezy Time 29.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Telephone Girl Oct. 17; big house; co. good. The Christian 28.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Pablo Rossini Oct. 28. Barbara Frietchie 1. The Deemster 6.

BRATTLEBORO.—AUDITORIUM (G. R. Fox, manager): Dark.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Vermont Oct. 24. Kennedy's Players 28-2.

BELLOWS FALLS.—OPERA HOUSE: A Runaway Match Oct. 29.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): R. D. MacLean and Odette Tyler in Cleopatra 10; fair house; performances good. Creston Clarke in Hamlet 11; good house and performances. Herald Square Opera co. opened 14; good house and performances. Quincy Adams, Chaos and Wagner's Minstrels Oct. 15; packed house; performances good. Charles B. Hanford in The Taming of the Shrew 21; good house; performances fine. The Pride of Jennico 28. Way Down East 29.

SUFFOLK.—CITY HALL THEATRE (H. R. Blum, manager): The Pride of Jennico Oct. 17; best business of season; excellent performances. Servegalia, hypnotist, 21-26 to large and pleased audiences. Hoch Arken co. 28.——ITEM: Manager Blum has succeeded in arranging for a Star course this Winter, that includes many high-class attractions.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Large and pleased audience saw Charles B. Hanford and an excellent co. in The Taming of the Shrew Oct. 15. The Pride of Jennico was seen for the first time here 16 by large and enthusiastic audience. The Girl from Maxim's 24.

STAUNTON.—OPERA HOUSE (Shelhorse and Shultz, managers): A Woman in the Case Oct. 14; good business; satisfactory performance. Myrtle and Harder co. 23-2.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Calhane, Chase and Weston's Minstrels Oct. 21; large but disappointed audience. Nathan Hale 2. Howard Gould 18.

PETERSBURG.—ACADEMY OF MUSIC (William H. French, manager): The Sevengalas, hypnotists, 28-2.

ROANOKE.—ACADEMY OF MUSIC (C. W. Becker, manager): The Pride of Jennico Oct. 24. The Girl from Maxim's 28. Way Down East 29.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Lillian Tucker co. Oct. 21-26.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, manager): A Trip to Coontown Oct. 11, 12; good attendance; co. fair. Eli Henry's Minstrels 13; good packed house; good music and specialties.——TACOMA (L. A. Wing, resident manager): A Modern Crusoe 14 (return); excellent co.; small audience. Lost Harmony 15; good co. and specialties. Stuart Robson in The Henrietta Oct. 17; overflowing house pleased.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Mr. and Mrs. Clarence M. Bruce in Theodora, Oct. 14; large audience; excellent performance. Hunting for Hawkins 17; good business; performance pleasing. Tennie C. Hoffman, failed to appear 19 owing to a wreck on the N. P. railroad near Pasco. Barnaby's Minstrels 24. Lost Harmony 25. Mr. and Mrs. Clarence M. Bruce 31.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Hunting for Hawkins Oct. 14, 15; fair performances; good business. A Common Sinner 16, 17; large business; good co.; William Downe was a favorite. The King of the Opium Ring 18, 19; good specialties; fair houses.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Sporting Life Oct. 14; excellent performance; good business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feiglet, manager): Frank Keenan in Hon. John Grigsby Oct. 15 won many friends. The Girl in the Barracks 16; good business; fair co. Primrose and Dockstader's Minstrels 24; crowded house; good co. The Governor's Son 25.——GRAND OPERA HOUSE (Charles A. Feiglet, manager): Saved by Love failed to appear 21-23. Medallion of Fort Reno 24-26. Murray Comedy co. 28-2.

PARKERSBURG.—AUDITORIUM (W. R. Kenzey, manager): Hello, Bill Oct. 17; good house pleased. Are You a Mason 18; large and pleased audience. Frank Keenan in Honorable John Grigsby 21 to S. R. O.; capital calls after each act. Medallion of Fort Reno 22. Floradora's Ball 2. Murry Comedy co. 4-6. Mistress Nell 8.——ITEM: Mr. and Mrs. Frank Keenan and Miss Keenan were entertained by friends while here.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, manager): A Run on the Bank Oct. 12 pleased good audience. Hello, Bill 17; fair house pleased. Frank Keenan in Honorable John Grigsby 21; fine performance; big business. The Deemster 7. Field's Minstrels 10.

CHARLESTON.—BURLEW OPERA HOUSE (H. S. Burlew, manager): A Secret Warrant Oct. 16; satisfactory performance; large audience. Belles of Honolulu (local) 23. Morrison's Faust 4. Creston Clarke 9.

HUNTINGTON.—J. M. Barrack, manager): Lost in Egypt Oct. 15; fair performance and business. A Country Merchant 21; pleasing performance; fair business. Where the Laugh Comes In 22. Quo Vadis 2. The Deemster 4. Uncle Josh Spruceby 12.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): New York Musical Club Oct. 17; fair business; satisfactory entertainment. A Country Merchant 22 to capacity; good performance. Persian Garden co. 28. Old Arkansaw 7.

HUNTINGTON.—THEATRE (Joseph R. Gallick, manager): Willis Granger in A Secret Warrant Oct. 19; performance excellent; packed house. Madeline of Fort Reno 5.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Charles Cowles in A Country Merchant Oct. 15; fair performance; good business. Lost in Egypt 24.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Sivinni's U. T. C. Oct. 28; packed house; performance fair. A Day and a Night 1. Where the Laugh Comes In 6. Alvin Joslin 8.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Harris and Parkinson co. Oct. 21-26.

WISCONSIN.

HARRISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Way Down East Oct. 21; crowded house pleased. Otis Skinner in Francesca da Rimini 22; deserves production to very large, fashionable and enthusiastic audience; Mr. Skinner's engagements have always been very popular here, but this one was especially so; a Madison man in the cast. Walter H. Fox, remaining a performance in the University of Wisconsin, to take this co.'s bus. Fox played Lancelot, and made the most of it; he received a great demonstration from his college friends; William Norris and Mr. Lewis also deserve mention. Robert B. Mantell 28. Tim Murphy 29.

BELOIT.—WILSON'S OPERA HOUSE (E. H. Wilson, manager): W. S. Hutton in The Minister's Son pleased Mr. Lemay Oct. 16. Russell Bassett closed engagement with the co. Week's Pastor's Flirtation 17-19 in The Black Flag and The Little Rebel; fair house and co. Robert B. Mantell 28. Twentieth Century Maids' Burlesquers 29. William Owen 30. The Irish Pawnbrokers 31. A Bunch of Partridges 1. Casey's Wife 5. The Wall Street Beauties 9.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Cowboy and the Lady Oct. 15; good business; excellent co. The Irish Pawnbrokers 16; fair house and performance. Black Patti's Troubadours 19; small audience; good entertainment. Thomas Jefferson 21. Julia Gray Opera co. (benefit Elks) 24. Sis Hopkins 28. The Wizard Mr. Wright 29. Devil's Auction 31.

BEAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Earl Dorr's Faust Oct. 16; poor performance; good house. Carl Haswin in A Lion's Heart 18; large audience; co. excellent. Lecture 20. Sis Hopkins 23. The Gypsy Princess 2. Tim Murphy 4.——ITEM: Mrs. W. J. Starr held a reception for Mr. and Mrs. Carl Haswin 18.

WAUSAU.—GRAND (C. S. Case, manager): A Lion's Heart Oct. 17 pleased crowded house. The Irish Pawnbrokers 30; good house; excellent co. Public Library Benefit Concert 22. The Irish Pawnbrokers 22 (return).——ITEM: Charles Winegar, of Winegar Brothers, has accepted a position with A Breezy Time co., Western.

FOND DU LAC.—CHECENT OPERA HOUSE (P. B. Haber and H. M. Potter, managers): Julius Grau Opera co. Oct. 16; large house; satisfactory performance. Devil's Auction 21; packed house; good co. Hungarian Orchestra 22 pleased good house. The Irish Pawnbrokers 23. Are You a Mason 30.

LA CROSSE.—THEATRE (James F. Straa, manager): Dark.——ITEM: Manager Straa's name changed last week, with the add of the e's curls, to Strasa. He gives as his reason for the change that his original name was too difficult for people to spell and pronounce.

MANITOWOC.—OPERA HOUSE (Stephen J. Kreinik, manager): Carl A. Haswin in A Lion's Heart Oct. 15; excellent co.; fair business. The Devil's Deinge 2. Nye and Connor co. 4-6.——TURNER'S OPERA HOUSE (Ed Zander, manager): White's Faust Oct. 26. For Love's Sake 4.

GREEN BAY.—THEATRE (J. B. Arthurs, owner and manager): Carl A. Haswin in A Lion's Heart Oct. 16; good business; fine co. Julius Grau's Opera co. in Wang 18; large audience disappointed. Sis Hopkins 21; good co.; big business. Devil's Auction 23. Blanche Walsh 28.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): Julius Grau Opera co. in Wang Oct. 17; crowded house; satisfactory co. Sis Hopkins 20; good house and performance. Devil's Auction 22; packed house; scenery and performance better than ever. Old Jed Prouty 2. Are You a Mason 4.

WATERTOWN.—TURNER OPERA HOUSE (H. A. Newman, manager): Casey's Wife 2. For Love's Sake 3.——CONCORDIA OPERA HOUSE (C. E. Blumenfeld, manager): The Musketeer's Son Oct. 20; good house and co. Fredrick, magician, 28. William Owen 29.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Tim Murphy in A Capital Comedy Oct. 21; good performance; fair house. Otis Skinner in Francesca da Rimini 22; packed house; fine production. Robert B. Mantell 24. Barbara Frietchie 5.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): William Owen in Romeo and Juliet Oct. 19 to S. R. O.; satisfactory performance. Sis Hopkins 24.——ITEM: Portage Opera House was sold 19 to a Milwaukee party, who will remodel it. Mr. Carnegie will remain as manager.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): The Irish Pawnbrokers pleased full house Oct. 15. Black Patti's Troubadours 17; good house and co. Thomas Jefferson in Rip Van Winkle 23; large audience pleased. Sis Hopkins 24.

APPLETON.—OPERA HOUSE (John W. Thiekman, manager): Lewis and Austin's Minstrels Oct. 15; poor co. and business. Sis Hopkins 22; good performance; S. R. O. The Irish Pawnbrokers 24. John Arthur 29.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Julius Grau Opera co. in Wang Oct. 19; fair co.; large house. Humbug 22 canceled. Sis Hopkins 23. Devil's Auction 24. Blanche Walsh 29.

KENOSHA.—RHODE OPERA HOUSE (Geo Rhode, manager): Devil's Auction Oct. 20; full house; audience pleased. Swithiod Singing Society 28. The Village Parson 27.

WAUPACA.—CITY OPERA HOUSE: Hungarian Band and Orchestra Oct. 24. Dailymple Comedy co. 25-2.——D. B. H. OPERA HOUSE (Alfred Johnson, manager): Dark.

BARABOO.—THE GRANDE (F. E. Shultz, manager): William Owen in Romeo and Juliet Oct. 18; large and pleased audience.

KAUKAUNA.—GRAND OPERA HOUSE (John Lowe, manager): White's Faust Oct. 28.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Mathews and Bulger in The Night of the Fourth Oct. 15; excellent co.; full house.

CHEYENNE.—OPERA HOUSE (Bailey and Moor, managers): Mathews and Bulger in The Night of the Fourth Oct. 16 pleased good house. Shore Acres 21; packed house; fine performance. Leon Herrmann 2.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Delia Fringle co. Oct. 14, 15 in The Diamond Breaker and The Pulse of New York; good performances; crowded houses. At the Old Cross Roads 11.

CANADA.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): The Bostonians in Robin Hood Oct. 15 to very large and enthusiastic audience. Henry C. Barnabee was as funny as ever. Albert Parr made a spirited and tuneful Robin Hood. Francis Miller, Adele Hafter, Allen C. Hinckley, George B. Frothingham, and McDonald Dorrington were very good. The Span of Life 16; good business; performance fair. The Dumanetta Brothers were excellent. The Telephone Girl 22 canceled. The Deemster 23. Walker Whiteside 28.——NEW DUNCOMBE OPERA HOUSE (George Stacey, manager): Dark.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. E. Lawton, manager): A Homespun Heart Oct. 19; co. poor; business fair. The Deemster 21; satisfactory performance; good business. Walker Whiteside in Heart and Sword 23; excellent performance; small audience. Royal Lilliputians 28. The Cheerios 29, 30. Vogel and Deming's Minstrels 31.——HERRMAN'S THEATRE (W. T. Sherman, manager): Castle Square Opera co. 26-2 in The Black Diamond Express and Wanted, a Wife to good business; performances pleasing. Perry Carroll co. 4-9.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; I. F. Quinn, local manager): The Span of Life Oct. 17; fair business; good co.; the Three Dumanetas gave a clever specialty; especially The Deemster 22 disappointed fair audience. Walker Whiteside 24. Gay Brothers' Minstrels 25. The Cheerios 28. The Royal Lilliputians 29. A Homespun Heart 30.——LONDON OPERA HOUSE (Alex Harvey, manager): The American Girl 19 to good business; George F. Hall deserves special mention. Feaberg Stock co. 25-2.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (E. W. Tuttle, manager): The American Girl Oct. 16; good business; pleasing performance. Thelma 19 to large and pleased audience. Feaberg Stock co. 21-26 opened in Master and Slave to good business; audience pleased. Other plays: The Daughter of Corsica, The Ranch King, The Bowery Boy, The Two Orphans, Upper Two Flats, and The Crucible. Walker Whiteside 2.——ITEM: Al. Block joined the Feaberg co. here as business-manager.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Yon Yonson Oct. 12; good co. fair business. Stuart Robson in The Henrietta 16; excellent performance to S. R. O. Maclyn Arbuckle deserves mention. Leon Herrmann 17; full house; good magic; vaudeville poor. Mr. and Mrs. Clarence M. Bruce 21, 22. Hi Henry's Minstrels 23.——THEATRE ROYAL (W. H. Lucas, manager): Dark.——SAVOY THEATRE (C. McNiff, manager): Vaudeville.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; F. Gorman, manager): Walker Whiteside in Heart and Sword Oct. 17-19. Kyrle Bellew in A Gentleman of France (inaugural performances) 30, 31.——GRAND OPERA HOUSE (Joseph Frank, manager): The Fast Mail 17-19; big business; satisfactory co. Slaves of Opium Burlesquers 21-23 to crowded houses. McCarthy's Mishaps 24-26. At Cripple Creek 28-30.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): W. H. Harkins co. in The Girl in the Barracks Oct. 12, 14, Woman Against Woman 17-19, and The Adventures of Gerstone Andrew 21-26; business large; excellent performances. The Golden Giant Mine 28-30.——TORK THEATRE (H. J. Armstrong, manager): Fadette Ladies' Orchestra 28. Eighteen Years on the Pacific Slope 29. Edward P. Elliott in David Harum 4. Fago Quartet on 11.

WINNIPEG, MAN.—THEATRE (C. P. Walker, circuit manager; Charles C. Lindsay, resident manager): The Girl from Paris Oct. 14, 15, disappointed fair house. The Cowboy and the Lady 17, 18, to large audiences. 8. Miller Kent and Blanche Walsh, Fanny Rice and Rosabelle Raymond, Blanche Ring, Matilda Wolfing, and Monroe, Bradbury, Tenny, Perkins, Holmes and Rutledge deserve mention. A Lion's Heart 21, 22. Thomas Jefferson 24, 25. Julia Gray Opera co. 28-30.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Calnan, lessee; F. M. Rose, manager): The Bostonians in Robin Hood Oct. 17; excellent performance to capacity. R. C. Barnabee, Albert Parr, A. C. Hinckley, C. H. Frothingham, Adele Hafter, Frances Miller, and Gertrude Hunter deserve special mention. The Span of Life 19; fair co and business. Walker Whiteside 23. A Homespun Heart 28.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): In Old Kentucky Oct. 8; good house and performance. A Modern Crusoe 9; medium house; good co. Yon Yonson 11; fair business and co. Stuart Robson in The Henrietta 23 to large and pleased audience. Leon Herrmann 16; pleasing entertainment; good business.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Brennan, manager): Marks Brothers' No. 1 co. Oct. 14-26. Plays 21-26: Dublin Dan, Jerry, the Tramp, Myrtle Ferns, A Celebrated Case, The Irish Hero, and A Soldier's Sweetheart; excellent co.; many turned away each night. Tom is one of the best comedians that has appeared here in some time.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchings, booking agents): Thelma Oct. 24. Gay Brothers Minstrels 28.——ITEM: The booking agents are arranging for a course of concerts for November and December, including the Fayettes, the Boston Dramatic co., and the Zoellers.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): Rice and Harvey's Comedians Oct. 17-19 in Charley's Aunt, Uncle Josh Whitcomb, and Down East; poor performances and business. Edouard D'Oire 4. Paddette's Ladies' Orchestra 5.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenberger, manager): The American Girl Oct. 19; fair business; good performance. Gay Brothers' Minstrels 22; excellent performance; crowded house.

BELLEVILLE, ONT.—CARMEN OPERA HOUSE (Fred Adams, manager): A Homespun Heart Oct. 18; fair house; performance satisfactory. Walker Whiteside 22. The Deemster 25.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): Cohen Comedy co. in The Hoosier Girl, Don't Tell My Wife, and Cinderella Oct. 24-26. Royal Lilliputians 30.

BERLIN, ONT.—OPERA HOUSE (A. Brandenberger, manager): An American Girl Oct. 17; satisfactory performance; good house. Thelma 21; good performance; large audience. Walker Whiteside 25.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Thelma Oct. 22; good house; fair performance. Walker Whiteside 23.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Edward D'Oire 1. The American Girl 4. Castle Square Stock co. 11-13.

(Received too late for classification.)

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): Leah Leod in East Lynne to fair house Oct. 16. A Stranger in a Strange Land aroused large audience 21. William Friend, Charles Drake, and Harry Mead were favorites. Gertrude Coghlan 22. Richard Carvel 28. The Sorrows of Satan 29. Frederick Warde 30. Creston Clarke 31. Herbert Kelcey and Effie Shannon 31. The Girl from Maxim's 2. Madame Modjeska and Louis James 4, 5.——AUDITORIUM (Boyle and Edwards, lessees): The Boyle Stock co in Under Two Flags 14-19; production an artistic and pecuniary success. Mabel Lynne made a hit. The vaudeville colonies by Howard Brothers, Isabelle and Harry Rose pleased. The Lost Paradise 21-23, with Prince Schumann and Leonne Brothers for the vaudeville.——ITEM: Alice Powell closed with the Boyle Stock and joined The Gay Mr. Goldstein co.—William G. Beckwith to stained from the Boyle Stock 28 and went to the Vendome Stock, Nashville.—H. R. Law, scenic artist, left for New York to join Henry Irving 28.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): West's Minstrels Oct. 16; packed house pleased. A Texas Steer 17; fair business and co. The Two Emperors of Germany 20. In Old Kentucky 23.

COLORADO.

LA JUNTA.—THEATRE (Roe E. Blake, manager): Arthur Dunn in A Runaway Girl Oct. 16 pleased large house.

OURAY.—WRIGHT'S OPERA HOUSE: Carpenter's Quo Vadis Oct. 21. Finlayson's Ball 31.

CONNECTICUT.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, managers): The Four Cohans in The Governor's Son to large and delighted audience Oct. 25. The Burgomaster 24 pleased large house. Wallis's Comedy co. 28-2.

GEORGIA.

SAVANNAH.—THEATRE (W. R. Sneckland, manager): A Poor Relation Oct. 16, 17; fair business; performance excellent. Sorrows of Satan 18, 19; poor business and performances. R. D. MacLean and Odette Tyler 21, 22 in King John, The School for Scandal, and Coriolanus to poor business; performances excellent; costumes and stage settings magnificent. Creston Clarke in Hamlet 23; poor business; performance excellent. Daniel Frohman's Stock co. 24. The Enchantment 25 (local). Wanted, a Family 26. The Little Minister 28. Charles B. Hanford 30. Fury Grandpa 1, 2. The Pride of Jennico 4, 5. Frederick Warde 6. Elks 7, 8. Madame Modjeska and Louis James 9. Way Down East 11, 12.

ATLANTA.—GRAND (Julius and Henry De Give, managers): Richard Carvel Oct. 18, 19 to good business; pleased audiences. Daniel Frohman's Stock co. in Lady Huntworth's Experiment 21 to good and appreciative audience; co. excellent. The Little Minister 22, 23. Fury Grandpa 25, 26. Maurice Grau Grand Opera co. 28, 29. Frederick Warde 30, 31. Gertrude Coghlan 1, 2.——COLUMBIA (Julius and Henry De Give, managers): The Spooner Dramatic co. 21-26; good business and co. Plays: The Pearl of Savoy, The Golden Link, East Lynne, A Lawyer's Wedding, and The Romance of a Poor Young Man. Who, What, When Minstrels 28, 29. Robertson co. 30-2.

ATHENS.—NEW OPERA HOUSE (H. J. Bowe, lessee and manager): Richard Carvel Oct. 17; fine performance; large house. Creston Clarke in Hamlet 18; good performance and business. Thelma 21; poor performance; fair business. The James Boys in Missouri 23. R. D. MacLean and Odette Tyler 24. The Girl from Maxim's 31. Travis

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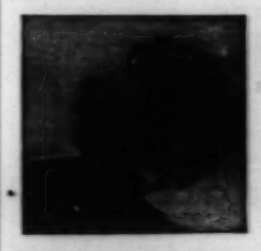

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